blog

Pass It On! The Journal of The Children's Music Network

Issue #84 | Fall 2017

Make a Joyful Noise

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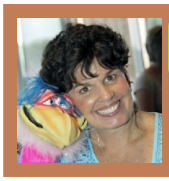

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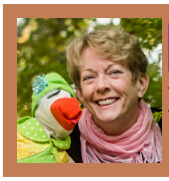

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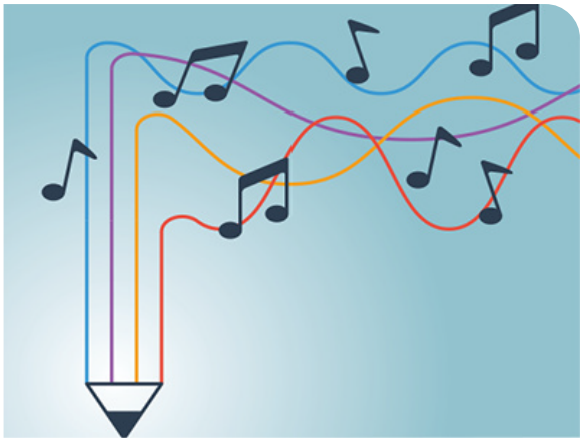


by Brigid Finucane

Welcome to the Fall issue of *PIO!,* an extraordinary rich gathering of songs, features, columns, resources, and "news to know" reports, which illuminate the scope and commitment of our membership. "Make a Joyful Noise" is the theme of this issue, with the subtheme, "All the Way Around the World," taken from Katherine Dines's CMN anthem of the same name. The contents reflect both these themes in deep and delightful ways, and continue to add to CMN history the shared resources and practical advice for those who teach, write, research, and perform.

Fall issues are particularly rewarding, as they shine a spotlight on Magic Penny recipients. This year, we honor singer-songwriter, activist, educator, and longtime CMN member Sally Rogers, whose joie de vivre and passion inform both her music and her life. We also highlight the upcoming conference in Hyannis, Massachusetts and its bounty of opportunities to network, connect, and share the joy of music.

This issue's outstanding articles and columns include Kayte Deioma's not-to-be-missed article about musicians and hearing loss; Alina Celeste's introduction to Padlet, a particularly useful and easy platform for sharing ideas; and Val Smalkin's compilation of ten top performing tips drawn from her recent Facebook Live event. Peter Alsop joins forces with Stuart Stotts for a thoughtful and sensitive "Thoughts To Chew"; Anna Stange interviews our own Jane Arsham, a member of the remarkable SANS chorus; and Barb Tilsen illuminates another chapter of CMN's history. And Monty Harper's column encourages nonfiction songwriters to "keep an ear out for passion" while conducting interviews with experts.

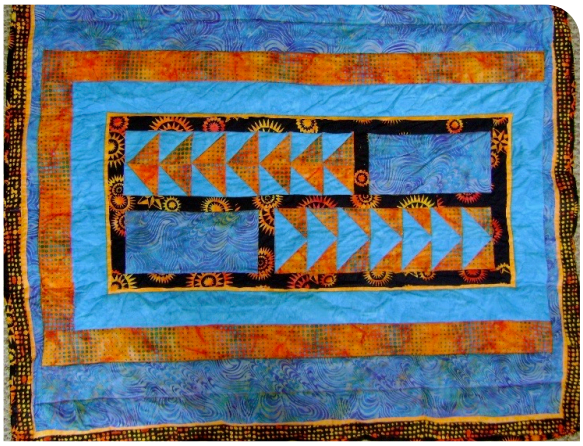
I hope you will find sustaining inspiration in these pages—and that you will pass them on with a joyful noise!

Sally Rogers: No Time to Feel Hopeless

by Leslie Zak and Joanie Calem

(photo by Jim Goodwin)

What can one little person do? For the answer, look no further than Sally Rogers, this year's Magic Penny recipient. An exceptional singer, songwriter, performer, educator, and activist, Sally is the embodiment of CMN's mission (https://childrensmusic.org/about) and an inspiring member of the CMN community. She's been active on the CMN Board of Directors, served as BOD President, and worked tirelessly in the background on various advisory boards, including *PIO!*'s. Over the years, she has contributed insightful interviews, feature articles, and eminently singable, heart-lifting songs to the journal. Sally's song leading at conferences is legendary. As CMN member Dave Kinnoin says, "She sings like an angel!"



This Way Out Quilt

Sally is also an artist and quilter who contributed her talents to the creation of two collaborative quilts used at CMN conferences and fundraisers, blending her love of music and quilting. She was a co-founder of Quilters: Piece for Peace (http://www.nytimes.com/1985/10/10/garden/quilters-making-an-appeal-for-peace.html), which made three quilts that were raffled off to support the Connecticut Nuclear Freeze Campaign. One was on the cover of her recording *Love Will Guide Us.* "Sewing is as important to me as my music," Sally said in our interview. She began sewing in childhood and started using an old Singer machine at age ten.

Sally credits her mother for both her love of sewing and her love of music. "My mother was a pianist and the organist for our church. She was a talented accompanist, but never pursued a career because of needing to tend her babies. However, she was a gifted piano teacher, and taught until she was seventy-eight." Sally soaked up the ever-present music in her home and spun it into gold. Her father played cornet, a brass instrument similar to a trumpet, and the home was always filled with good music of all genres: "I remember my mother playing Bach and Debussy—wonderful stuff!"

When Sally started college, she was interested in studying music therapy. Though she had already begun her career as a folk singer, accompanying herself on guitar, she found that guitar was not thought of as a "serious"

instrument by the music schools she considered attending. Voice, however, was a "legitimate" instrument, so she auditioned as a singer. She got into music school at Michigan State University (MSU) in East Lansing and began taking voice lessons. Though the voice lessons were often a struggle, with her teacher saying, "Don't use your folk singer voice," the lessons helped her use her voice more effectively. She had suffered throughout her childhood from asthma and chronic colds, coughs, and sinus infections, and her university vocal training helped her discover ways to use her voice despite it all.

Nuclear Freeze Galaxy Quilt (detail)

Throughout her time as a student at MSU, Sally kept busy working at the local music store, Elderly Instruments, ordering books and running their school of folk music. She also helped run the local coffeehouse, the Ten Pound Fiddle. Because of her work at these venues, she befriended many touring musicians who were passing through East Lansing. Thanks to the encouragement of Canadian songwriter Stan Rogers (no relation!), who encouraged Sally to drive to Toronto to audition at a performers' showcase, Sally was invited to appear in Winnipeg and at several smaller festivals that jumpstarted her career.

She has performed and recorded sixteen albums, and early on became one of a small number of artists (at the time) who recorded specifically for children. Her *Peace by Peace* (http://sallyrogers.com/site/store/peace-by-peace/) album was widely acclaimed, and her next works, *Piggyback Planet: Songs for a Whole Earth* (http://sallyrogers.com/site/store/piggyback-planet-songs-for-a-whole-earth/) and *What Can One Little Person Do?* (http://sallyrogers.com/site/store/what-can-one-little-person-do/) received national awards. Her songs can be found in both national music textbooks ("What Can One Little Person Do?" and "Love Will Guide Us") and in the Unitarian and Quaker hymnals ("Love Will Guide Us" and "Circle of the Sun").

"Lovely Agnes"

In 1979, Sally composed "Lovely Agnes" for her grandmother's ninety-second birthday. She never intended to sing it to anyone else, thinking no one would be interested in such a personal story. Her grandmother's memory was failing at the time so Sally wrote the lyrics on a card, which her grandmother kept in a basket of cards next to her knitting chair, with the thought that it would be rediscovered each time she picked it up. Sally happened to sing the song to Lisa Null, one of those touring musicians passing through town. Unbeknownst to Sally, Lisa taught the song to her friends Claudia Schmidt (http://www.claudiaschmidt.com/), Lisa Neustadt, Jean Redpath, and Helen Schneyer. This foursome sang the song on Garrison Keillor's *A Prairie Home Companion* in 1980, leading Garrison to write a note to Sally: "Don't be surprised if you run into 'Lovely Agnes' in your travels. It sounds like an old song." Then he invited her to come on the show whenever she was in the area. This led to twelve appearances on the show over the next five years.

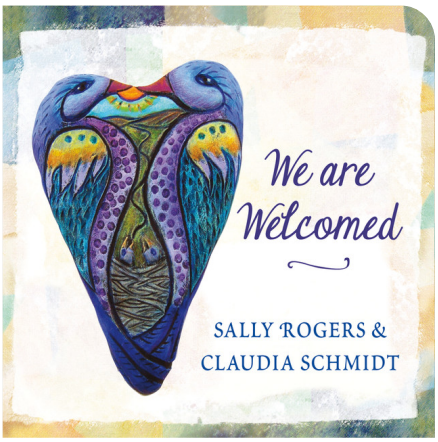
The next year, Sally was invited to sing at the North Country Folk Festival in Ironwood, Michigan. Sally considers this event, run by local art gallery owner Phil Kucera, to be the best example of a true folk festival. It was extremely well run and included not only musicians but traditional storytellers and craftspeople. Phil had the idea that Sally should meet Claudia Schmidt, so he made sure both women were at the festival in 1981. It was there they first

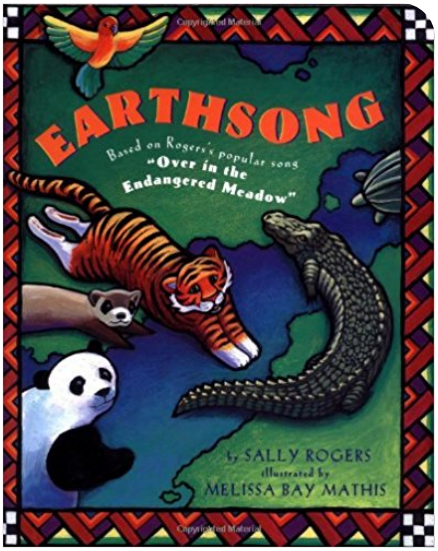
sang "Lovely Agnes" together, and they have been performing together fairly steadily ever since. Their album *We Are Welcomed* (http://sallyrogers.com/site/store/we-are-welcomed/new-cd-release-we-are-welcomed/) celebrates their thirty-fifth year together.

Claudia Schmidt and Sally Rogers, 2017 *(photo by Ruth Smith)*

Sally also wrote a wonderful parody of the folk song "Over in the Meadow" called "Over in the Endangered Meadow." A literary agent suggested that she turn her song into a picture book, which resulted in *Earthsong* (https://www.goodreads.com/book/show/1755848.Earthsong?from_search=true). Getting the book published was an interesting challenge. The agent connected Sally with Putnam Penguin Publishing House, but it took seven years for the publisher to find an illustrator. Once one was selected, Sally had no expectation of meeting the illustrator, as publishing company policy dictates that writers and illustrators are kept separate from one another. But the illustrator was also having problems with the publishing company, so breaking with protocol she called Sally, and together they finished the book. It was in print for over ten years, which is an impressive run for a children's book. Sally said, "I was just at a school the other day. Some of the kids had just seen the book and were extremely excited that the author was here at their school."

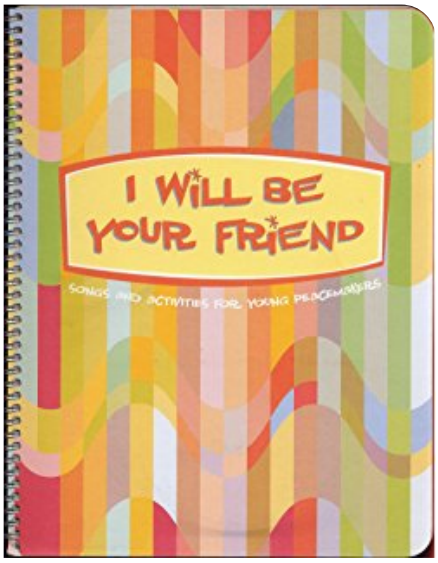
Sally's song "What Can One Little Person Do?" was written for a school principal in Kentucky, though she doubts he has ever heard it. Sally said, "I performed at an old brick schoolhouse in a small town in Kentucky back in the early '90s. I walked into the school and found institutional green walls and trophy cases, but no sign of school children. My immediate thought was 'The principal must be a coach or a former military man.' I felt very guilty thinking such stereotypical thoughts and tried to wipe them from my mind. When I got myself set up to perform in the gym, students literally marched into the room silently and sat in straight rows, each row a measured distance from the one in front of it. When the principal entered the room, wearing a crew cut and a green polyester leisure suit that matched the school walls, once again my thoughts turned to the military and to sports. I introduced myself to the principal, shook his hand, and politely asked what he did before he was principal. He said proudly, 'I was the coach!' and after a short pause he continued, 'but that was after I taught PE for a few years and I served in the military.' It being February, I then asked him, 'So what have you been doing in your school to celebrate Black History Month?' His response was, 'Why, nothing at all! We don't got no black students here.' I wrote 'What Can One Little Person Do?' for him, with his students in mind." This song was one of twenty-four songs included in the songbook and CD *I Will Be Your Friend* (http://www.communitycelebration.org/programs/teaching-tolerance).



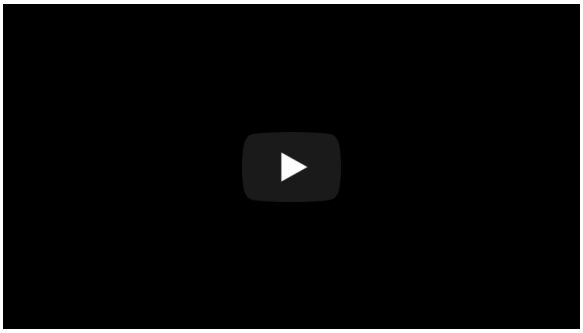


CMN has exerted an influence on Sally's work since the beginning. When CMN was first founded, Sally was an enthusiastic "gathering" attendee. She supported the creation

of CMN and was in on discussions among the founders. "CMN came at a good time for me," she says, "because I was starting to do more work with kids—in schools and elsewhere." Though she was an accomplished performer with in-school experience, at the conferences she took on the role of learner. She met CMN members who worked with children in ways that she could not as a stage performer, was intrigued by the possibilities, and increasingly found that many activities she loved to teach in her music classes came from people she met at CMN gatherings: Ann Barlin, an early CMN member and creative dance pioneer; Sarah Pirtle; Bob Blue; Joanne Hammil; Stuart Stotts; Bruce O'Brien; Ruth Pelham; and many others. "I looked around [at a gathering] and saw all these wonderful, talented people devoting their lives and art to making this a better world."



Sally possesses an uncanny ability to look around a room and find the music, and many of her beloved songs were inspired by events at CMN conferences. "We'll Pass Them On (https://childrensmusic.org/pass-it-on/songs/well-pass-them-on.aspx)," an anthem that closes nearly every CMN conference, was inspired by a keynote address given by Pete Seeger (https://childrensmusic.org/magic-penny/2015-pete-seeger) in Warwick, New York, in 1993. Sally's then five-year-old daughter, Malana, was sitting on her lap as she listened to Pete, and the song lyrics tumbled forth onto a spaghetti-soaked napkin that had survived lunch. Sally also remembers fondly the 1994 CMN conference in Petaluma, California, when Nona Beamer (https://childrensmusic.org/magic-penny/2006-nona-beamer) was the keynote speaker and taught that Hawaiian chants are like prayers, ending with the words "in the name of children." This reminded Sally of Christian prayers, and in response she wrote a song for Nona called "In the Name of All of Our Children."



Sally also credits CMN for giving her permission to cut back her touring as a folk performer. Sally and her husband, Howie Bursen (who Sally says is the best banjo player in the world specializing in "melodic claw hammer banjo"), toured together when their daughters, Maya and Malana, were young. Sally says, "Seeing so many people in CMN able to make a living doing children's music encouraged me to do the same, because I had been travelling all over the world singing, and it was becoming harder to do that with two kids. I was looking for ways to make a living and stay at home. So I started moving a little in that direction. I could work in schools locally and be home in time to meet my daughters getting off their school bus."

In 1997, Sally was chosen to be the Connecticut State Troubadour. The honorary position was created in 1991 to encourage cultural literacy and promote the state of Connecticut through music and song performances. At the time, there were no obligations for the Troubadour and no compensation. But Sally turned it into an opportunity to get grants for a three-school historical songwriting residency.

She was inspired by the 1996 Connecticut court case Sheff v. O'Neill (https://www.aclu.org/cases/sheff-v-oneill), in which an African-American family in Hartford claimed the state was maintaining segregated, separate, and unequal schools. The family won their case, and though everyone agreed

that something needed to be done, no one knew how to bring about actual change. It was decided by the court that every town in Connecticut would create a diversity committee, and that each committee would catalog the diversity in their town in terms of economic status, religion, ethnic identity, and more. Building upon this, Sally decided to create a project where kids from different schools could meet each other and work together through pen pal correspondence and autobiography writing. The goals were to make new connections, teach children about local history, and finally write songs using primary resources and oral histories as catalyst.

The family: Howie Bursen, Maya Rogers-Bursen, Sally, Malana Rogers-Bursen *(photo by Joan Sherman)*

Using her role as State Troubadour, Sally raised money from the Quinebaug and Shetucket Rivers National Heritage Corridor (now the Last Green Valley (http://thelastgreenvalley.org)), the Topsfield Foundation, and the Connecticut Office of the Arts to create the project with students from three diverse schools. One was in Thompson, an old mill town, one was an urban school in Willimantic, and one was Sally's own rural town, Pomfret. Fourth grade classes from each school participated in the project.

With help of the local historical societies in each town, Sally located elders from each community who were willing to be interviewed. Each class interviewed one person, chose one of the stories they had heard, and turned that story into a song. Twelve songs were created. Sally then wrote one additional song for each class using primary sources. At the end of the project, 150 students along with their teachers (many of whom were musicians) performed all twenty-four songs at a final concert. It was truly a community effort. Sally's leadership also permanently changed the expectations for State Troubadours, who are now required to organize at least three cultural events during their term.

In that same year, Sally was invited to help write four folk operas for a Mennonite community in Newport News, Virginia. Based on oral histories, an area that Sally is passionate about, the operas told the stories of the six Mennonite communities in the area. Fittingly, the performances took place in the Yoder Barn Theatre, a Newport News performance space that had been converted from the last Mennonite dairy barn in the region. Sally wrote the music and Jo Carson (http://jocarson.net)—playwright, poet, author, and NPR commentator—wrote the script. Although called "folk operas," the plays were more like musicals, as they included speaking parts. Sally says of the experience, "I learned a great deal about their community and was honored to be included in their lives. Working with Jo Carson was more fun than I knew you could have."

Passport: China. Chinese New Year's Dragon, Cultural Arts Week, 2004 at the Pomfret Community School

In 1992, Sally began volunteering at the Pomfret Community School in Pomfret, Connecticut, which her daughters attended. From 2001 to 2010, Sally served as the music specialist, four days a week, which allowed her to

continue residency work in other schools and perform on weekends. During her tenure, Sally created an ongoing project still in existence in which the whole school studies a different country for the course of the academic year. Sally recalls, "This project was also an outgrowth of the local diversity committee. We had very few people of minority ethnicities in our school, so this program was a way to introduce our students to people from other cultures."

When the students enter kindergarten, they receive "passports," and each year they get their passports stamped. By the time they get to eighth grade, they have a full passport with their pictures from kindergarten. At the end of each school year, the study culminates in an weeklong celebration, in which docents (parents, community volunteers, and people from the country of the that year), visit each classroom, and present different aspects of the country and its culture: traditional celebrations, language(s) spoken, holidays, clothing, geology, history, food, and more. Guest artists are invited to perform music, theater, dance, and storytelling. The celebration kicks off with an exposition in the form of a "marketplace" on the stage, with food and costumes, posters, and artifacts. Scavenger hunts take place in which the students receive clues to help them learn more details about the country. The celebration week ends with an evening performance and dinner of representative food, often catered by a local restaurant that specializes in food from that country.

Sally's students at the Pioneer Valley Chinese Immersion Charter School in Hadley, MA, 2016, performing their sound composition on recycled instruments

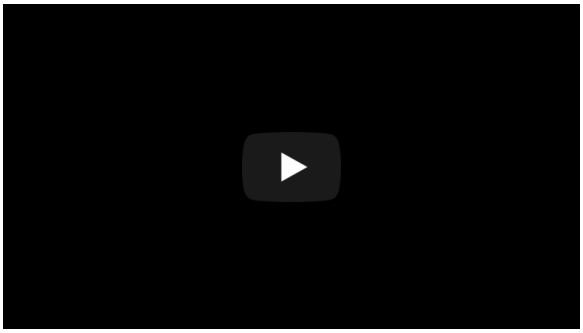
The Fish Basket Goddess: a bilingual Mandarin/English opera created by the Second Grade class of 2012 at the Pioneer Valley Chinese Immersion Charter School, under the direction of Sally Rogers

From 2011 to 2016, Sally taught K–4 music at the Pioneer Valley Chinese Immersion Charter School in Hadley, Massachusetts. Drawing on what she learned in a summer course through the Boston Lyric Opera Company and her own past experience, Sally and the second graders wrote three operas based on Chinese folk tales. Two of the operas included bilingual portions, written with help from the Chinese teachers at the school. The students accompanied themselves on Orff instruments and had the opportunity to perform all three of the operas at the school. Two were presented in 2012 and 2013 at a festival at Wheelock College in Boston.

Science of Sound *(photo by Maria Carpenter)*

When asked what she would like to convey to those of us in the world of children's music, Sally says, "In these days of electronics and technology, many children are rarely or never exposed to live music or given the opportunity to make music themselves. My friend Papa John Kolstad (http://news.minnesota.publicradio.org/features/2003/12/12_hughesa_papajohn/) once had a child approach him after a school assembly program, asking, 'Hey mister, where's the radio in your guitar?' as if he had no idea that John was himself generating the music he had been listening to. Once I was at a puppet show assembly for kindergarteners in the

school where I was working. When it was over, one of the students said, 'Can we watch that video again?' as if he was unaware that real people were standing in front of him performing. This is very troubling to me, and implies that many young people have no idea that real people perform, even on those programs they watch on their electronic media. I want all kids to know that music is something they CAN participate in. We all carry our voices with us wherever we go and we all can sing. Music is one of the very things that make us human.



"In working with children, it is always important to listen to them, to their concerns, to their passions, and to their dislikes. I really wish I had written down the many wise things that have come up in conversations with kids.

"I always come away from a gathering/conference renewed by knowing that there are such fine professionals in charge of our children's cultural lives. CMN is dedicated to giving children back their voices and helping them to be heard. This is so important in a democracy, especially in these times. We must use our voices well, loud, and often, and know that what we think and do matters. CMN is one of the few places where we who work with kids can go to nurture our OWN hopeful spirits. I know I return home each year after the gathering with renewed buoyancy, reminded that what we do not only matters, but is essential to the well being of the world."

Make a Joyful Noise (More Quietly)

by Kayte Deioma

If you're a musician, you know that music is awesome. You nod your head every time you read a headline about the benefits of music. You know that playing an instrument is good for the brain, that singing is good for your lungs and heart, and singing in groups promotes socialization. Music has a variety of profound impacts on the highly plastic brains of children, and it's our joy to share music with them. Nothing beats seeing the happy faces of children dancing and singing along to music you are creating live.

Then you ask a child for her name, and find that understanding the answer is harder than it used to be. You have trouble hearing what people are saying against a noisy background. You feel like people are always mumbling and you must ask them to repeat what they said. You notice that you turn up the dials on the higher frequencies on the soundboard more than you used to. People around you ask, "Why do you have the music up so loud?" or "Didn't you hear what I just said?" You might also have the constant ringing or buzzing of tinnitus in your ears.

All of these are common complaints among musicians and sound engineers, but audiologists are finding this type of noise-induced hearing loss more and more among young adults, teens, and even young children.

The House Ear Institute (https://hei.org) in Los Angeles, California conducted nearly 7,000 hearing tests of sound engineers and musicians attending the National Association of Music Merchants (NAMM) Show over more than a decade. *Mix* editor Sarah Jones writes, "In one of the most striking findings, all tested groups shared a characteristic 'noise notch'—a distinct loss in sensitivity —in the 4 to 6 kHz range. What's more, the notch grew deeper with results taken from trade shows dedicated to live sound, suggesting higher job-specific risks" (Jones 2007 (http://www.mixonline.com/news/profiles/bring-down-noise/377512)).

Andy Vermiglio (http://www.ecu.edu/cs-dhs/csd/faculty/vermiglioa.cfm), AuD, Director of the Speech Perception Laboratory (http://www.ecu.edu/cs-dhs/csd/research.cfm) at East Carolina University in Greenville, North Carolina, and longtime drummer, was one of the researchers on the project when he was at the House Ear Institute. During a phone interview for this article, he stated, "I saw guys who were like, twenty-one years of age that looked like they'd been in a factory all their lives and were seventy-five years

old. I'd look at these guys at the NAMM show and say, yeah, according to your audiogram, you qualify for a hearing aid. They'd look at me with complete disbelief, because the thing is with hearing loss, you can't hear what you can't hear. So you don't know the extent of your hearing loss."

According to data from the Penn State School of Music (http://music.psu.edu) in University Park, Pennsylvania, classical musicians show an even greater prevalence of hearing loss by college age than rock musicians (44–52% versus 32%). String students and brass musicians are even more likely to have sustained hearing damage than percussionists, who come in third, followed by vocalists, wind instruments, and keyboard (PSU School of Music 2017 (http://music.psu.edu/sites/music.psu.edu/files/pdfs/MusicInducedHearingLoss.pdf)).

Sound Levels of Music

Normal piano practice	60–70dB
Fortissimo Singer, 3 ft distance	70dB
Chamber music, small auditorium	75–85dB
Piano Fortissimo	84–103dB
Violin	82–92dB
Cello	85–111dB
Oboe	95–112dB
Flute	92–103dB
Piccolo	90–106dB
Clarinet	85–114dB
French horn	90–106dB
Trombone	85–114dB
Tympani and bass drum	106dB
Walkman on 5/10	94dB
Symphonic music peak	120–137dB
Amplifier rock, 4–6 ft distance	120dB
Rock music peak	150dB

Statistics for the Decibel (Loudness) Comparison Chart were taken from a study by Marshall Chasin, MSc, Aud(C), FAAA, Centre for Human Performance and Health, Ontario, Canada. There were some conflicting readings, and in many cases authors did not specify at what distance the readings were taken or what the musician was actually playing. In general, when there were several readings, the higher one was chosen.

Some high-profile rock musicians, like Pete Townshend, Neil Young, Ozzy Osbourne, Phil Collins, AC/DC vocalist Brian Johnson, Dave Matthews, Chris Martin of Coldplay, and will.i.am have publicly shared their struggles with hearing loss and tinnitus, leading the Recording Academy's Producers and Engineers Wing to partner with MusiCares (https://www.grammy.org/musicares) on the GRAMMY Hearing Health Initiative to "do all we can to help reduce or eliminate hearing loss," according to Debbie Carroll, Senior Executive Director of MusiCares (Recording Academy 2016 (https://www.grammy.com/grammys/news/now-hear)). This initiative focuses on educating musicians and the concert-going public about using ear protection, but doesn't address the underlying issue that the music itself is dangerous to both musicians and audiences at the levels commonly produced at live music events.

Who Makes the Rules?

Since the 1970s, the Environmental Protection Agency (EPA), the Occupational Safety and Health Administration (OSHA), the National Institute for Occupational Safety and Health (NIOSH), and the World Health Organization (WHO) have set guidelines for workplace noise. OSHA, the only agency whose regulations are actually enforceable, has the least stringent limits, requiring hearing protection or noise abatement when levels reach 90 decibels (dB) for an eight-hour day. NIOSH sets the eight-hour threshold at 85 dB. WHO agrees with the old EPA guidelines recommending that "noise exposure levels should not exceed 70 dB over a 24-hour period, and 85 dB over a one-hour period to avoid hearing impairment" (CDC 2017 (https://www.cdc.gov/nceh/hearing_loss/public_health_scientific_info.html)).

The general idea is that your ears can tolerate a certain cumulative daily dose of sound. As long as you don't exceed the maximum, your ears should be able to recover from short exposure to loud noise. The daily dose is calculated based on noise intensity and duration. So you may be able to tolerate a whole day of moderate noise, but only a few minutes of very loud noise. OSHA and NIOSH measures assume that outside of work time, you will be surrounded by relative quiet and that your entire dose of noise comes from your eight-hour work day. It's also calculated based on a career of forty years in a noisy work environment, assuming you don't have significant levels of noise exposure in your leisure time or over your childhood and teen years before beginning this career. Since even playground noise is commonly over 90 decibels, that assumption is overly optimistic.

> **"Your ears can tolerate a certain cumulative daily dose of sound… calculated based on noise intensity and duration. So you may be able to tolerate a whole day of moderate noise, but only a few minutes of very loud noise."**

Some workers who should be protected by OSHA include musicians, sound engineers, and venue staff. According to OSHA, these workers should not be subjected to 95 dB for more than four hours, or 100 dB for more than two hours without ear protection (reducing the time by half for every 5 dB of noise increase). Since the 1970s, lobbyists for big corporations have succeeded in weakening OSHA standards by getting them to dial back the requirement for expensive engineering solutions to prevent excessive noise in favor of cheaper hearing protection, which OSHA previously considered only an interim and last resort solution. Industrial lobbyists have also succeeded in preventing OSHA from lowering recommended maximum noise thresholds, even though OSHA admits they're out of date. For example, OSHA used the 5 dB measure for convenience, but NIOSH uses a more mathematically accurate 3 dB (10 log 2 = 10 x 0.3 = 3 dB for you math geeks), A-weighted increment to calculate the maximum noise dosage after which hearing damage is likely.

NIOSH Average Sound Exposure Levels Needed to Reach the Maximum Allowable Daily Dose

Time to reach 100% noise dose	Exposure level per NIOSH Recommended Exposure Limit
8 hours	85 dB(A)
4 hours	88 dB(A)
2 hours	91 dB(A)
60 minutes	94 dB(A)

30 minutes	97 dB(A)
15 minutes	100 dB(A)
7.5 minutes	103 dB(A)
3.75 minutes	106 dB(A)
<2 min	109 dB(A)
<1 min	112 dB(A)

(NIOSH 2015 (https://www.cdc.gov/niosh/docs/wp-solutions/2015-184/pdfs/2015-184.pdf))

If you look at those numbers, you'll realize that every rock, pop, electronic dance music (EDM), and many children's music concerts you've played or attended were well beyond a safe sound dosage. According to the CDC website, "Limits are not set to protect all workers, nor sensitive populations, such as children and people with certain diseases. When setting this limit, NIOSH acknowledged that about 8% of workers could still develop a material hearing impairment. For this reason, NIOSH recommends that noise levels be reduced or hearing protection used whenever a noise level exceeds 85 dB for any length of time" (CDC 2017 (https://www.cdc.gov/nceh/hearing_loss/public_health_scientific_info.html)).

As an audiologist and drummer, Vermiglio had a unique opportunity to test the level of sound hitting his ear while he was playing. "I clocked myself playing a church gig with these things called Hot Rods, which are like these little bundles of sticks that are supposed to be softer than regular drumsticks. The level was 140 dB peak equivalence sound pressure level (SPL) at my ear. It's like the sound of a pistol shot going off over and over," he says. "My jaw hit the floor. It wasn't that loud for my perception, but oh my gosh, all the damage I was causing, and the damage to my fellow musicians!"

At 140 dB, there's no safe time without protection, and ear protection can only attenuate a small percentage of the sound, so even with earplugs or headphones, you're only knocking the level down to maybe 120 dB, which won't prevent hearing loss.

"I struggle to hear speech in noise," reports Vermiglio. "I knew about that when I was in high school. I had started studying drums formally around age seven or eight. By the time I was in high school, I realized, wow, I really struggle to hear when people are talking and there's background noise. I remember in high school being told by a math teacher when I asked him to repeat the instructions, 'Oh, we have a slow student in the class,' referring to me, and I remember thinking, I don't think I'm slow. I just need to hear what he said. The classroom was especially noisy. There was a heating and air conditioning system and I was struggling to hear his instructions. My audiograms were all normal until I hit my thirties, so there was clearly damage going on way before the audiogram showed it" (Vermiglio, interview with author, 2017).

Beyond Traditional Understanding of Hearing Loss

Ben Stanley, AuD from Northwestern University, who presented at the 2015 CMN Conference, points to the deeper underlying damage not caught in an audiogram: "We used to think, you go to a concert, it's real loud and your ears are ringing overnight and then two days later, boom, you're right back to normal," he says. "That made sense, and what people always just assumed was that whatever damage you did there fixed itself. What's really interesting about that is that although sensitivity returns, we are finding out more that

there may be lasting damage to the neural structures of the auditory system" (Stanley, interview with author, 2017).

Stanley points to an animal study by Harvard researchers Sharon Kujawa and Charles Liberman reporting that even though hearing levels—called temporary threshold shifts (TSS)—may return to normal after noise exposure, there is permanent neural damage. "We show rapid, extensive, and irreversible loss of synapses within 24 hours postexposure, and delayed and progressive loss of cochlear neurons over many months, although hair cells remain and recover normal function" (Kujawa and Liberman 2017 (http://www.aro.org/page/KujawaLiberman)).

Another body of research is looking at how excessive loud noise or chronic low noise affects the organization of the auditory cortex in the brain where sound is processed, so the brain's response to sound does not proceed in a normal pattern. The combination of neural damage and brain disorganization from noise exposure can lead to a whole host of additional auditory problems like tinnitus, frequency perception, timing issues, inability to locate where sound is coming from, and many other disorders that don't show up on the standard pure tone threshold audiogram.

One of the most common complaints is the difficulty of hearing speech in noise, which Vermiglio reported he was already experiencing in high school. He went on to help develop commercial versions of the Hearing in Noise Test (HINT) that can now be used to diagnose this specific auditory challenge.

According to Marshall Chasin, AuD (https://www.audiology.org/news/musicians-and-hearing-loss-interview-marshall-chasin-aud), Director of Research and Chief Audiologist for the Musicians' Clinics of Canada (http://www.musiciansclinics.com/), and author of *Hear the Music: Hearing Loss Prevention for Musicians* (http://marshallchasinassociates.ca/pdf/Hear_the_Music_2010.pdf), one of the most serious problems for musicians is pitch distortion. Pete Townshend is one musician who suffers from distortion in pitch perception, where a C note, for example, sounds like a B flat, so nothing sounds correct. Both pitch distortion and tinnitus are thought to be caused by altered input to the auditory cortex from the damaged auditory nerve, which can begin after one night of excessively loud music and gets worse over time.

One of the mechanisms behind TSS, or temporary hearing loss after a loud event, is the production of toxic levels of a substance called glutamate. "Glutamate is the main neurotransmitter substance in the cochlea and auditory system that make it work," writes Chasin, "but high levels of glutamate can be toxic to the ear" (Chasin 2017 (http://hearinghealthmatters.org/hearthemusic/2017/glutamate-and-how-we-hear/)). Loud music or noise and general stress both cause glutamate levels to rise. When the two are combined, researchers have found that having negative emotions about the loud noise or music causes even greater TSS than if you're enjoying the music. So although loving the music doesn't protect you from hearing loss, disliking it may increase your degree of hearing loss. This seems to be a greater risk for classical musicians, who don't get to choose what they play.

Chasin says that while repeated episodes of TSS will most likely eventually result in permanent hearing loss over time, they are not a predictor of future hearing issues. Many musicians who don't commonly experience TSS or tinnitus right after noise exposure still develop the symptoms related to auditory nerve damage and brain map disorganization from extended

exposure to loud music (Chasin 2010 (http://marshallchasinassociates.ca/pdf/Hear_the_Music_2010.pdf)).

How Are Children Affected?

According to the 2005–2006 CDC National Health and Nutrition Examination Survey (NHANES), 12.5% of American six- to nineteen-year-olds already have noise-induced hearing loss (NIHL). A comparison of 1988–1994 research data to 2001–2006 research data on hearing loss in twelve- to nineteen-year-olds shows that all forms of hearing loss increased from 14.9% in the earlier group (already bad) to 19.5% in the more recent group, a 33% increase. The degree of hearing loss is also greater in the second study group, with 77% more youth having mild or worse hearing loss (Shargorodsky et al 2010 (http://jamanetwork.com/journals/jama/fullarticle/186427)). And the NHANES figure of 12.5% of children and adolescents with measurable pure tone hearing loss doesn't include all those who measure normal on the pure tone audiogram, so the actual number of six- to nineteen-year-olds having hearing difficulty is even greater.

Children are at higher risk than adults for developing hearing damage at the same volume levels. This is partially due to early impact of damage to cochlear hairs having longer and cumulative effect, and partially due to developmental issues.

"Children are at higher risk than adults for developing hearing damage at the same volume levels."

The outer ear is mostly developed at birth, although parts of the ear continue to grow and develop through childhood. However, the auditory cortex in the brain, which is largely responsible for the perception, organization, and identification of sounds, is heavily influenced by the input it receives in the early years of development and even before birth. While the brain is still developing its ability to process sound, excessive input (or not enough input) disorganizes the brain's auditory map even more than it does for adults.

As a baby, you map your mother's voice, your father's voice, your own cry, the sounds of words and music, and dogs barking. You learn to distinguish sounds coming from left and right and near and far. Your brain learns to distinguish the sound of one person talking versus another person talking, a person in the room versus a person on TV. You learn to modulate your own vocalizations to create words and language. Your brain's ability to perceive volume and pitch differences and to process the auditory scene around you continues to develop until you're sixteen to eighteen years old.

The plasticity that allows you to develop this comprehensive auditory map also allows that map to be more easily misprogrammed by excessively loud sounds and sensory stressful auditory experiences. Additionally, the neural damage done by high-level noise exposure has a much greater lifetime impact when experienced at an early age. The two-year-old dancing in front of a speaker peaking at 100 dB can sustain permanent damage in a few short minutes that may not be caught until they get their first hearing test or when some developmental milestone is missed. The good news is that if identified early, there's some hope that neural function can be restored (Kujawa and Liberman 2017 (http://www.aro.org/page/KujawaLiberman)).

The epidemic of ADD and ADHD diagnoses have also come under examination as potentially linked to coexisting or missed diagnoses of low-level hearing loss or other auditory dysfunction in children, since ADD and minor hearing loss present with similar behaviors. A study found that 43% of children who

presented with "learning difficulties" had some kind of auditory dysfunction (Iliadou et al 2009 (http://www.ncbi.nlm.nih.gov/pubmed/19427040)).

Fortunately, from what Ben Stanley is seeing in his practice, more pediatricians and school psychologists are becoming aware of the issue and sending kids for a complete auditory workup before pronouncing another diagnosis that might result in unnecessary medication. However, noise-induced hearing and auditory issues are completely preventable. While we can't move all the kids who live next to airports, trains, and farm machinery, there are actions we as musicians can take to make sure that we're not harming the ears of our audiences—or further harming our own.

What Can We Musicians Do About It?

1. **Get your hearing tested.** It's always good to have a baseline, and knowing your own weaknesses will allow you to use technology rather than your ears. Vermiglio recounts going to a concert that was really shrill, with massive amounts of high frequency. "The sound guy was using this beautiful system as his hearing aid. The poor guy was mixing to his hearing loss" (Vermiglio, interview with author, 2017).

   If you know you have an overall loss, you can use technology rather than your ears to set the levels. If you know you have a high frequency hearing gap or "notch," you can be aware that not enough treble for you may be just right for your audience.

2. **Set a lower overall volume for your show.** Don't amplify already loud instruments in a small space. Use a decibel meter to set your levels and aim for an overall level around 75 dB, keeping peaks at 85 dB or below. There are NIOSH-approved decibel meter apps available for iPhones and iPads. Many of the same apps are available for Android, but there was not enough consistency in Android-based phones for NIOSH to do a comparison (Kardous and Shaw 2014 (http://asa.scitation.org/doi/full/10.1121/1.4865269)).

3. **Back away from your audience.** In a classroom, an acoustic guitar played enthusiastically with a pick can be excessively loud to a child sitting three or four feet away, especially when that sound hole is at ear level.

4. **Talk to venues about keeping the volume down** so you're on the same page. If you're performing in a space that has other loud activities going on at the same time, discuss ways you can reduce sound bleed so you're not trying to play over a museum full of screaming children on the other side of the partition.

5. **Get parents on your side.** If you think you might have chatty adults in the room, tell parents and teachers in the audience that you're keeping the sound levels down to protect the children's hearing and you'd appreciate their cooperation in not talking to each other during the show, since that contributes to the children not being able to hear optimally.

6. **Don't encourage audience screaming competitions.** In addition to the potential for hearing damage to the ears next to the screamers, children can damage their vocal chords screaming.

7. **Mix up your set.** Play quiet songs between the loud songs to prevent ear fatigue for the audience and yourself.

8. **If you don’t have control of the volume, educate your audience.** Tell parents at the top of the show, and any time you notice it happening, to keep their children away from the speakers for their own safety. Make child-sized earplugs available. If you know in advance that it will be loud, suggest that parents bring earmuffs for everyone, especially for sensitive kids. Stress that damage happens without pain or discomfort.

9. **Protect yourself!** Wear hearing protection. It will protect the hearing you have left from getting worse and sets a good example for others. Send the message that protecting your hearing is cool. For bands, in-ear monitors with personal mix control let you monitor the whole band at your preferred listening level.

10. **Stay fit!** “There is evidence that cardiovascular function and overall physical fitness can affect the propensity for hearing loss” (Chasin 2010 (http://marshallchasinassociates.ca/pdf/Hear_the_Music_2010.pdf)).

11. **Keep making music!** The joy of music making far outweighs the risk, and a little caution can keep you and your audience enjoying music for years to come.

Pounding for Peace

by Melanie DeMore

(photo by Vaschelle André)

It began in 1992 when I received an invitation from Linda Tillery, singer/percussionist and ethnomusicologist, to join her in creating an *a cappella* women's ensemble that would focus on African-American roots folk music: old slave songs, moans and field hollers, and the music of the Gullah Sea Islands. In an early rehearsal she turned to me and said, "Mel, you're gonna be the stick pounder." I was absolutely clueless as to what that even meant. She handed me a four-foot-long dowel and pounded out a particular rhythm, her feet doing something else entirely. I took to it so quickly that it felt natural, like "in my bones." My father's people are from South Carolina near St. Helena and Hilton Head, two of the many Sea Islands. Pounding felt like coming home to my true heart. Wood on wood, the Sea Island Spirituals, call and response, foot stompin' and hand clappin' called to me, and for eighteen years I was the bass singer and "sticker" for Linda Tillery and the Cultural Heritage Choir (http://www.berkeleyagency.com/blues/linda-tillery.htm), a Grammy-nominated, percussion-driven a cappella ensemble.

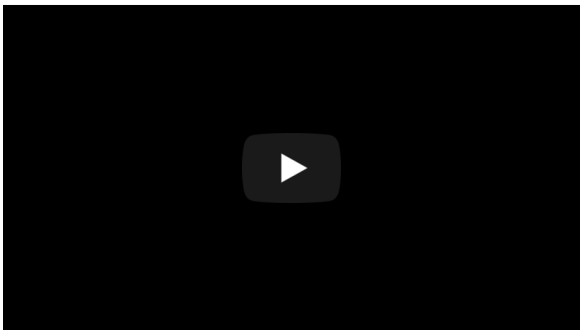
(photo by Robert Fischer)

I began to think about the power of pounding, about the People stolen from Sierra Leone and surrounding African nations, crammed into holds of death ships, shackled together, terrified, torn away from everything and everyone they knew, across raging seas and thrown onto these outer islands. How do you survive something like this? How do you maintain your sense of who you are in a situation where you are told you are nothing, that you have no history, no story? You realize that all you have is each other. The People spoke different languages, claimed different traditions. So they created a common language in which could tell each other where they came from and who they were. They planted the seeds of their story in the hearts of those around them—those who, literally, came over in the same boat.

Music, song, ceremony, and ritual were vital to the People, and they were able to maintain many of their traditions because they were so isolated from the mainland. All the slave quarters were on stilts (the cash crop of the Sea Islands was rice; the People were stolen because of their expertise at growing it) and they would use pestles, hoe handles, AND feet to turn the whole place into a drum. You might have one or two folks pounding, the others singing, still others doing the Ring Shout.*

In my years as a Vocal Activist, master teaching artist, composer, and songwriter, I began to think of pounding as a source for connection and community building. I believe that the rhythm was, and is, a conduit to freedom, the songs are food, and the need for congregational expressions of our collective sorrow, grief, and joy essential to our survival. So I began writing and arranging stick pounding pieces for large groups, beginning with my sixth grade choir at St. Paul's Episcopal School in Oakland, California, where for twenty-one years I've taught a cappella singing and body percussion. Over the years, I've developed an entire curriculum around decorating the sticks and learning the hand claps, foot stomps, stick rhythms, and songs. I've had the pleasure of doing residencies with numerous choral organizations, universities, schools, nonprofit organizations, and various spiritual communities.

My first major piece, Freedom Land, premiered in 2012 with The Washington Chorus (https://www.thewashingtonchorus.org) in Washington, DC (2012: Julian Wachner, Artistic Director). Since then, I've done the piece with VocalEssence (http://www.vocalessence.org) in Minneapolis, Minnesota (2014: Philip Brunell), OneVoice (http://www.onevoicemn.org) in St. Paul, Minnesota (2015: Jane Ramseyer Miller), MUSE (http://www.musechoir.org) in Cincinnati, Ohio (2013: Dr. Catherine Roma), and Anna Crusis (http://annacrusis.org) in Philadelphia, Pennsylvaia (2015: Miriam Davidson).



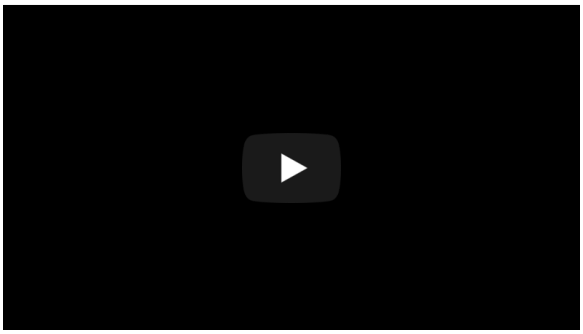
Freedom Land I: "Which Way?" with VocalEssence

I've pounded with dancers, spoken word artists like Youth Speaks Oakland (http://youthspeaks.org), elders, folks on wheels, cancer survivors, zillions of students from little to big, police cadets, and police chiefs. Over the years, my beloved stick pounding army has grown. My largest group of pounders was 250 strong, at the premiere of my latest piece, "Sanctuary," with VocalEssence, two middle school, and two high school choirs from the Twin Cities in Minnesota. We filled up the Minneapolis Orchestra Hall with thundering joy. The piece was all the more powerful as a reflection on the outcome of the 2016 election.

In these times, the need for connection is more vital than ever. People are starving for community, for opportunities to be together. Singing and pounding and mourning and jubilation are food. When we can move together, create sound, and align hearts and minds, we create moments of peace. We can take a deep breath and tighten the weave of community.

That's why I pound. That's why I share the gift of pounding.

Hold on to your story; it will help you find your way. POUND ON!



Freedom Land II: "I'm On My Way" and III: "Oh, Freedom, Come By Here" with VocalEssence

* Ring Shout is an ecstatic, transcendent religious ritual, first practiced by enslaved Africans in the West Indies and the United States, in which worshipers move in a circle while shuffling and stomping their feet and clapping their hands.

Sharing a New Song

(photo by John Barstow)

by Anna Stange

"When singing unites people in harmony, friendship and purpose, it can change lives and communities." – *Arlington Advocate* (http://www.sanschorus.org/press-archive/2015/2/1/wicked-local-may-10-2014)

CMN member and Administrative Director Jane Arsham belongs to a choir whose values and mission align so closely with that of CMN, it could be a sister organization. Based in Arlington, Massachusetts, Sharing A New Song (http://www.sanschorus.org) (SANS) chorus travels and sings around the world in order to promote better cultural understanding and communication with people in other cultures and countries. SANS also performs at local retirement homes and local festivals as part of its mission of friendship and connectedness through song. They often perform at Rosie's Place (http://www.rosiesplace.org), a women's shelter in Boston's Roxbury neighborhood, and at the Italian Home for Children (http://www.italianhome.org) in Jamaica Plain, Massachusetts. Choral repertoire draws on a variety of music: folk, gospel, pop, Broadway, jazz, classical, and songs from the countries they visit. The chorus has sung in English, Spanish, Estonian, Afrikaans, Chinese, Zulu, and many other languages.

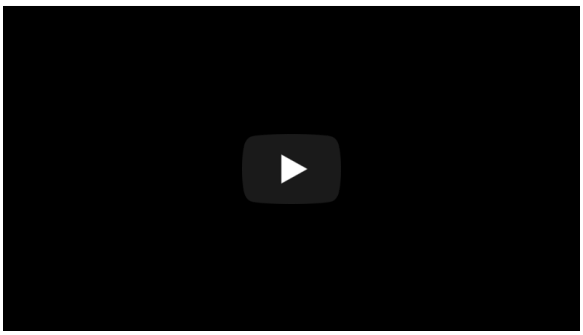
MISSION: Sharing A New Song celebrates the human spirit through choral music. Reaching across social and political boundaries to other countries and within the United States, Sharing A New Song promotes intercultural understanding and lasting relationships (SANS 2017 (http://www.sanschorus.org/mission-history)).

FUNDING: SANS is a 501(c)3 not-for-profit organization, and members pay yearly dues which help to defray the costs of rehearsals, concerts, administration, and music. Auctions and other fundraisers finance scholarships, and local business partners support the choir by advertising in their concert programs.

HISTORY: SANS was founded in 1983 by high school teacher David Clapp, who was concerned about attitudes toward the former Soviet Union during the Cold War. David's personal and professional connections initially provided an avenue to share music, and over thirteen years SANS made numerous trips to the Soviet Union, participated in choral and language exchanges, and even was featured in a documentary film produced by both American and Russian filmmakers. Since that time, SANS has expanded its travel to sing for and with people in Armenia, Brazil, Bulgaria, Cambodia, China, Colombia, Cuba, the

Czech Republic, Estonia, Georgia, Latvia, Nicaragua, Romania, Russia, Siberia, South Africa, and Vietnam. They've also made repeat trips to the Gullah community of South Carolina and the Houma Indian Nation in Louisiana. In addition, every few years SANS hosts choirs from countries they've visited. Visiting choir members stay in the homes of SANS members to help foster meaningful one-on-one relationships.

During my research, SANS was preparing for its sixth trip to South Africa. I spoke with Jane about some of her experiences.



"Shosholoza"

Anna: What is it about SANS that you find meaningful or valuable?

Jane: It's their mission in action. It's making connections one to one and group to group, with other countries and other cultures. It's a real connection.

How long have you been singing with SANS, and what keeps you singing with the chorus?

I first got involved in 1999. The initial draw was a trip to South Africa. It was a transformational experience. We were three weeks in another culture, experiencing it from different perspectives: staying with an Afrikaans family, singing with a gospel choir in a township. We made real connections with people, in rural and urban settings, at an AIDS hospital. I was just blown away by the experience, feeling like you're a part of the culture, even if only for a few hours.

I sang with another choir for many years and came back to SANS for the 2011–2012 season because I wanted to sing and travel again. I've been singing with SANS ever since. We traveled to Colombia and to Cuba. We are going back to South Africa in a few weeks.

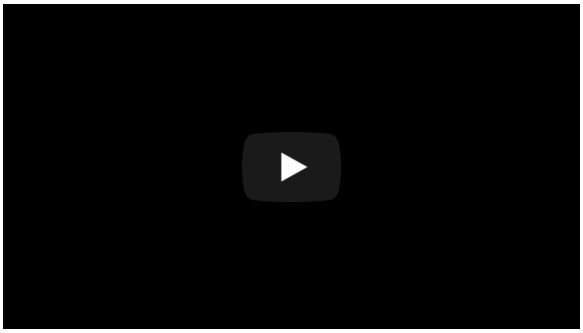
And the connections come both ways. Some of the choirs come to Boston to sing. Homestays with SANS members help develop one-on-one connections and friendships. Recently, Vusi Mahlasela (http://vusimahlasela.com) (he is often called "The Voice" of South Africa) was here in Somerville, Massachusetts. About fifty of our choir members went to the concert. We filled the place. Joanne Lowry, longtime SANS member, supporter, and travel director, made a connection, and we will sing with him in his church during our upcoming visit to South Africa.

We also develop close friendships within the choir. We will stay in Piketberg, South Africa, for three days. My roommate—my "new best friend"—and I will be sharing a full-size bed. That might be a challenge, but it will be worth it to stay in a home with a family rather than in a hotel or other accommodation. It's very personal, a rare opportunity.

Jane added that although SANS is an adult choir, they sing with and for children, and everywhere they go, children are singing.

In the 2014 documentary short about the choir, *Sharing A New Song: Changing the World One Song at a Time,* members share reflections about participating in the chorus. Their feelings mirror Jane's: they know that they are planting seeds of mutual respect and that they're making a difference. One recurring theme is that members find there are more positive things happening in the countries visited, and more hope, than is represented in the

American media. When they return home, they are able to share these insights with their friends and families.



"Changing the World One Song at a Time"

Though members participate in cultural tourist activities, the trips are designed around music, with opportunities to spend time with and learn about the people they meet. Lining up service projects, educational opportunities, and workshops is part of pre-travel preparation. Each trip is unique: interacting with musicians at rehearsals and attending workshops focused on different musical styles develops musicianship while making connections. Founder David Clapp says, "It's those kind of spontaneous things that happen in gatherings among two or three choruses where some small group gets up and sings a little duet from their culture. There are wonderful, poignant moments. You never know what's going to happen."

From the time Jane first told me about SANS, I felt a kinship to and a desire to learn more about this choir that uses music to "celebrate the human spirit," reaching across social and political boundaries, within and outside the United States, to foster peace and understanding. Yes, it is a sister to CMN, building a better world through music.

And Peace Runs Through It

From Peace Resources to the CMN Song Library

by Barb Tilsen

My friend and colleague, Michael DelMain, wrote beautiful words for a young girl in his Montessori preschool classroom who kept hitting her friends. Michael told her, "We don't use our hands for hitting here. We have gentle hands." He went home that night and wrote the song "Gentle Hands" for her and sang it to her the next morning. It became a favorite song, not only of his classroom but of the whole school and two other associated schools as well.

> Gentle Hands (https://childrensmusic.org/songs/peace/gentle-hands)
> *by Michael DelMain*
>
> I want to have gentle hands, strong hard-working hands
> Hands that play the music of every instrument in the band
> These are not pinching hands, never pushing hitting hands
> These are hands with a loving touch, hands that understand
> They can be building hands, they can be making hands
> These are not for fighting, these are not breaking hands
> I want to have gentle hands, celebrating creating hands
> Let us all join hands together, remember we hold gentle hands

I have loved this song from the first time I heard Michael and the children sing it. He and I recorded it, and I introduced "Gentle Hands" at our CMN gatherings. It was one of the original Peace Resources Page listings on our CMN website in 2001. Many years later it was sung at a healing concert by Sally Rogers, Nancy Hershatter, and other CMN members for families of Sandy Hook Elementary School children after the horrific shooting there in 2012. It is one example among many of the powerful impact we have in CMN—an enduring strength in the ways we hold songs and pass them along to share in meaningful moments with our children and each other.

We all find joyful fun and playful purpose in the broad range of songs we share, covering any topic under the sun. But there are songs in particular—those born in times of a child's deep need, songs that grow from tough real-life moments with children—that represent one of the most important ways CMN makes a difference in our world. I know there are many stories about how the songs we share weave into and through our experiences to touch the lives of children. These are powerful songs passed between us from one to the other, these songs of the heart that lie ready to rise whenever the need, great

or small, calls out. It's one of the things I have always truly treasured about CMN.

From the earliest days there was this sharing in all the ways we gathered together—at conferences, in *PIO!*, and then naturally through our online presence. The sharing impulse was the impetus behind the creation of the original Peace Resources Page that later evolved into the Peace Resources Pages, then the Peace Songbook. This, in turn, opened the whole online CMN Song Library.

Our website first went live in 1999. I was CMN's website manager and online services coordinator from its launch until 2008. We envisioned putting many features online—songs, articles, links and other resources about a wide variety of topics—to enrich the many ways our members work with children. The framework was in place, the groundwork already laid for this vision of CMN online, when a national crisis struck in 2001. We were in a unique position to respond on a national level, shaping very specifically the next steps of our online work.

This power of networking that lies at the heart of CMN was never more evident than in the aftermath of the tragic events of September 11, 2001, in New York City at the World Trade Center, in Washington, DC at the Pentagon, and in a rural Pennsylvania field. As website manager, I was particularly tuned in to what people could do with the power and reach of the Internet. I felt a real sense of urgency and a deep-seated need to act. It felt right to focus my own personal efforts to explore organizing online through CMN. In those September days, people in CMN turned to one another in many ways, including in our e-mail discussion group, to find support and share ideas about how and what to sing to children. So many of us were searching for songs that could help comfort, affirm, and give hope to the children we work with. I felt this was a crucial time for our organization to create an accessible, central listing of songs on our website specifically devoted to peace, justice, antibias, conflict resolution, community, and related themes. I envisioned our first Peace Resources song listings as a resource that would focus on peace songs written or recommended by our membership.

I began organizing the Peace Resources Page along with the CMN website team (myself, Caroline Presnell, and Dave Trahan, with Carl Foote) as well as with input from others in our organization. The CMN e-mail list thread that September—discussing songs for classes, concerts, and programs—was an important source of ideas. Throughout the weeks following 9/11, I drew from these exchanges, as well as my own songs, song lists, and collection of CMN artists and recordings, to create the listings. Nancy Schimmel compiled a terrific annotated list of children's books on peace-related themes and contributed that booklist to this effort.

The initial version of the Peace Resources Page was up on our website that first month, September 2001. It provided the song titles, recordings, and contact information for forty-two songs in four categories: peace and justice, conflict resolution and nonviolence, fear and antibias, and global family. It also included several peace-themed articles and websites as well as Nancy's booklist.

Thanks to a grant from the Geraldine R. Dodge Foundation in 2002, we were able to upgrade and expand our website even more. We added audio files and downloadable lead sheets to the Peace Resources listings. In addition, the four original categories were augmented with collections of songs on fear, grief, bullying, and patriotism. We continued to develop and expand the Peace

Resources Pages over time for educators and performers; the songs, articles, books, and website links were intended to help deal with children's questions and needs, particularly in times of crisis.

The October 2001 national conference in Petaluma, California, was a moving example of the kind of sharing that inspired the continued development of the Peace Resources pages. We spent time in large and small groups talking with each other about our experiences working with children and how our music had touched their lives in the month since 9/11. In my small group of four, one woman talked about the concert she had given at a children's museum in the Southwest just a few days after the tragedy. A song she sang about grieving for her grandmother transformed into an experience for everyone there of grieving for all those lost in the attacks. A woman from California who taught a music class for mothers and their babies talked about how they met for their usual class on September 12. She said they could hardly speak, but the lullabies and comforting songs they sang together became vessels of prayer they sent out to the world. A nurse in a school in the Southwest spoke about how he was trying to figure out what songs he could bring into a presentation he was giving at a community meeting about the health effects of chemical and biological weapons. He wanted to find some songs to give hope and help people connect with each other. We brainstormed with him about songs he could sing to do this.

In my turn, I described one of the September peace programs I helped organize in Minnesota at a daycare center. This center has infants through elementary age children and a very diverse, multinational staff. In this center, there were Christians, Jews, Muslims, Buddhists—families and teachers of all colors from the surrounding poor, inner city neighborhood. We gathered together at the Peace Pole in the middle of the Peace Garden outside the center. We sang, read prayers and poetry, in many languages and from many faiths. It was so moving to stand together in this circle, babies to grandmas and all ages between, singing Joanne Hammil's beautiful song, "Circle the Earth (with Peace) (https://childrensmusic.org/songs/peace/circle-the-earth-with-peace)," which was another song included in the original Peace Resources Page:

> Peace, peace, peace
> Peace the whole world over
> Building friendships, sharing our worth
> Take my hand let's circle the earth with
> Peace, peace, peace

My eyes kept coming back to the three- and four-year-olds I'd worked so hard to teach the word *peace* in many languages, and I watched them sing with all of us: *paz, amani, shalom, salaam*.

Over the years we have continued to experience anew the power of songs as vessels, songs as vehicles to connect, to act, to heal, to move forward. We've seen how old songs can take on new meanings, and how new songs embody our hopes and dreams for a humane, just, and peaceful world. These songs inspire our organization as a whole. They are at the musical heart of what we offer.

The needs and experiences that shaped those first years of the Peace Resources pages inspired the expansion of songs and themes into what the Song Library (https://childrensmusic.org/songs/) has become today. In 2008, Liz Buchanan took on the work of website manager and developed Environmental Resources on the website, modeled after the structure of the

Peace Resources Pages. Under the leadership of Katherine Dines, Lisa Heintz, and Carl Foote, CMN's beautiful Song Library has evolved into a collection of three songbooks: the Peace Songbook (https://childrensmusic.org/songs/peace), the Environmental Songbook (https://childrensmusic.org/songs/environment), and the Multicultural Songbook (https://childrensmusic.org/songs/multicultural). More additions are planned for the future, all based on the needs and values that inspire CMN. We invite you to come explore and sing—and contribute your songs!

For a complete history of the CMN Song Library, please see Lisa Heinz's article, "Sharing Our Strengths: The CMN Song Library (https://childrensmusic.org/pass-it-on/features/sharing-our-strengths.aspx)" in the Fall 2015 issue.

Resources for Renewal: Part II

Compiled by Brigid Finucane

One of the pleasures of being a part of the Children's Music Network is the opportunity to participate in and benefit from the lively and freewheeling conversations that erupt between members, by accident or design, in person or via CMN's e-mail list. These exchanges confirm that our members' knowledge and life experiences are indeed our greatest treasure.

Part II in this ongoing series draws from CMN Board members and *PIO!* columnists. The premise: What one or two resources have made an enduring impact on you as a musician/teacher/thinker/communicator and continue(s) to inspire and sustain you? Resources are organized in the order they were received to preserve exchanges that sometimes occurred between contributors.

I hope to continue compiling and sharing responses from our membership, as renewal is integral to our spiritual and intellectual life.

Alina Celeste

One of my main resources for songs and inspiration is Mama Lisa's World (http://www.mamalisa.com/). The vast collection on this site almost never fails me. Even the more incomplete songs that are just a few stanzas long, without music, often inspire originals of my own, as do the short phrases, sayings, and poems that can be found.

As for the renewal part, many of my best songs have been written when I am running! I run a few times a week, often very early in the morning, and the quietness laced with morning breezes and bird calls in my neighborhood, coupled with the rhythm of my body as I run, creates the perfect environment for my mind to be free. New ideas also inspire me. A day at the observatory, a new book or a movie, even a good conversation, tends to nestle into my mind and spark something new.

Also, because so many wonderful books were mentioned in Part I, I can't resist adding more, the first being *Watership Down* (https://www.goodreads.com/book/show/76620.Watership_Down?from_search=true). It was one of my favorite books as a kid and still is to this day. The richness of the world and the respect paid to the main characters have stuck with me forever. The *Anne of Green Gables* (https://www.goodreads.com/book/show/3579.The_Complete_Anne_of_Green

_Gables_Boxed_Set?ac=1&from_search=true) novels were another series that shaped me, perhaps the most. I read them over and over and over again. I'll revisit them even now when I need to spend time with old friends. *Pomelo Begins to Grow* (https://www.goodreads.com/book/show/11609484-pomelo-begins-to-grow?ac=1&from_search=true) is a more recent children's book that I discovered last year. It's made me cry more than once! It is beautiful and weird, quirky and sweet. I highly recommend it.

Susan Salidor
One of the most important resources in the last twenty years, in both the folk music and children's music worlds, has the been the songbook *Rise Up Singing* (https://www.goodreads.com/book/show/862049.Rise_Up_Singing?ac=1&from_search=true). This unprecedented collection of songs offers so much to the amateur and professional: great songs grouped by subject, lyrics, alternative lyrics, chords, history, and composer credit. It has been my musical bible since long before the Internet informed my research. I still turn to it in my work, and it makes a great gift to teachers and musicians just beginning their careers.

I am renewed both by hearing live music and my teaching work. Accepting more preschool music classes came out of financial need in the late 2000s, but I have found that these daily interactions with children have fed and enriched my life and songwriting efforts, and also made me a better music workshop leader for teachers. In addition, any song or performance by Stevie Wonder is a tonic for me!

Val Smalkin
If we are talking just **resources**, well, the Internet! Almost everything is available there! And as mentioned by Alina, Mama Lisa's site (Lisa Yannucci is a CMN member) always shows up in a song search. What an amazing collection she's created!

For inspiration for new shows or musical topics, I rely on children's books. My latest treasure is a book about creatures that filter water in the Chesapeake Bay called *Olly the Oyster Cleans the Bay* (http://www.ollytheoyster.com/OllytheOysterCleanstheBay.html) by Elaine Ann Allen, illustrated by Kelli Nash. It was given to me by a PhD biologist grandmother, Paula Kushlan, and inspired me to work on my new show entitled *The Chesapeake Bay Cleaning Company.* Barnacle Bob, Bristly Bristle Worm, Blue Blue Crab, Caring Cucumber, Jack Jelly, and more await their chance to sing!

And the best **renewal** of all? For me it is to turn off all the music, to do something totally non–music related, and rest my mind.

I can't resist mentioning the early influences on my musicality. As a child, I was always transported by Bizet's "March of the Toreadors" from the opera *Carmen* (http://www.metopera.org/Discover/Synopses/Carmen/). At the age of seven, I would blast it on the old phonograph and march about the rug in our front hall. Jazz was the other major influence, whether performed by Ella Fitzgerald, Oscar Peterson, or my older brothers on bass and guitar. Oh, the freedom of expression permitted!

Katherine Dines
This is a very BIG question, but if I could choose only one or two, the first would be children! Even though I do not have my own, children have certainly had the most enduring impact on every facet of my musical career:

songwriter, teaching artist, producer, and performer. Their energy, language use, conceptual development, and ideas have a profound effect on my work and are a constant source of inspiration. Every age group I have the great pleasure of working with, from babies through college students, sustains me on a continual basis.

The next resource would have to be librarians and libraries. I always discover something at the library that just can't be found on the Internet. Librarians seem to know exactly where to help direct my focus when I'm creating a song or concept for an album. It might be books in the children's department, periodicals, or even a rare book behind glass. One of the songs on my third album was in a 200-year-old book I would never have had access to without the librarian. She even provided white gloves so my body oils wouldn't harm the paper as I thumbed through the pages.

Besides CMN, other resources that I carry close to my heart and ears are wonderful books like *The Giving Tree* (https://www.goodreads.com/book/show/370493.The_Giving_Tree?ac=1&from_search=true) and anything else by Shel Silverstein; also anything by Dr. Seuss.

Favorite music/songwriting/performance/audio production: *American Ballads and Folk Songs* (https://www.goodreads.com/book/show/225779.American_Ballads_and_Folk_Songs?from_search=true) by John and Alan Lomax, Smithsonian Folkways (http://www.folkways.si.edu) field recordings, Joni Mitchell, Burl Ives, Dean Jones, They Might Be Giants, Trout Fishing in America, Jennifer Gasoi, Dave Kinnoin, James Coffey, Cathy Fink and Marcy Marxer, and of course many other peers in our industry.

Tim Seston
Katherine Dines mentioned children in her response. I agree. My ideas are often generated as a direct result of watching what children do and how they interact with each other and their environments. This is true whether I'm writing a new story or song, preparing a lesson for class, or revising my work on the fly. I value the ability to perform for and teach in what I call "authentic practice arenas." Here are some examples:

I have taught weekly music classes at the same preschool for eleven years. Because the school knows and trusts what I do, it's easy to experiment with new songs, try out new verses, and play with the children in new and interesting ways. When I write a new song, I try it out with each of the different classes. It is often revealing to see how a class of two- to three-year-old children interact with and respond to a song that was written with early elementary school children in mind.

In my early years as a performer, I got permission to use the lobby of a local performance hall to run weekly drop-in music classes. I charged five dollars per family to come listen to me sing. My regular audience members were new mothers, a few fathers, a few grandparents, and a handful of nannies, with children ranging from a few months to four years old. There were padded benches around the room and only two points of entry and exit. I brought a few buckets of toys (Schleich animals, Duplo Blocks, and train sets) and watched the children sing while I played my songs. I billed this performance space as a place where I would practice songs and get "feedback" from the children. Over time, it was clear what songs worked well, what songs needed a new approach, and what songs needed to be retired.

As a sixth grade science teacher, I often design open-ended projects. During the first year I do a project, the structure and guidelines are purposefully ambiguous. We brainstorm topics, we ask good questions, we try out ideas and each student submits an interpretation of the project. Nothing is "wrong" but some interpretations are better than others. Grades for these new projects are based on process rather than final results. I learn as much, if not more, than the students from the successes and failures they encounter in this first year. Each subsequent year, I am able to provide more structure and be more deliberate with my grading. The drawback to providing the structure is that students become more grade focused and less creative.

Today on the athletic field, I was the only adult in charge of thirty or so eleven-year-old athletes on a rainy day. We played capture the flag. The most important rule was that if a disagreement arose, it must be solved by the persons involved. I made myself available to assist in a mediated discussion if help was needed. No one opted for this approach, leaving me plenty of time to observe the dynamics of the game. Over the course of the hour I was able to provide strategic feedback to the athletes. The game likewise gave me lots of insight into other teachable moments that I'll save in my back pocket for later.

The common theme in the above examples is that observing children doing what children do has made me better at interacting with children when I choose to step in and join the fun. What a great resource they are. Glad to be in this line of work.

Maureen Conlin
The biggest influence on me as a musician, teacher, thinker, and communicator are the children that I share my music with each week. They inspire me to write new songs, create new activities, and to keep doing what I do. Their smiles, knee hugs, and energy always give me the opportunity to have a wonderful day, no matter what. Their creative minds encourage and challenge me to find new ways to reach each and every one of them as they begin their musical journey. Whether they ask me to create a song about a fairy princess rabbit or come up with a song because they have a wiggly tooth, every child inspires and delights. The children offer such joy that it sustains me each and every day. I could not do what I do if it wasn't for their creative and inspiring energy.

David Heitler-Klevans
In terms of printed materials, my two most dog-eared books are *Rise Up Singing*, the group singing songbook conceived, developed, and edited by Peter Blood and Annie Patterson, and *The Singing Sack: 28 Song Stories From Around the World* (https://www.goodreads.com/book/show/1411224.The_Singing_Sack?ac=1&from_search=true), compiled by Helen East at the National Folktale Centre.

Rise Up Singing is a great collection of songs in lyrics/chords format, and I turn to it often to find songs on a certain theme or to be reminded of the words or chords to a song I used to know better. It isn't specifically geared to children's and family audiences, but it does include lots of great material for (and many songs by) CMNers.

The Singing Sack is a multicultural collection of stories. Each contains some type of musical element—a short song, chants, rhythmic ideas, etc. The stories come from African, Asian, Caribbean, European, Native American, Russian, and South American sources. A few of my favorites are *The Raja's Secret* from

India; *The Boy Who Lived with the Bears,* an Iroquois tale; and *Nyangara the Python*, a Shona story from Zimbabwe. I have used all of these as material for children to act out in a theatrical production, and they love them! When I got this book years ago, there was a companion cassette (what's that?!?), which was great because it used appropriate instruments and was formatted for use with each story. A CD is now available.

The resource that has been by far the most significant to me, however, is the membership in CMN itself! The informal conversations that I have had with people at CMN conferences over the years have often blown my mind and literally changed my life. I particularly remember this happening with Bob Blue, Joanne Hammil, Bill Harley, Tom Hunter, Bruce O'Brien, Sarah Pirtle, Ruth Pelham, Bob Reid, Nancy Schimmel, Stuart Stotts, and Barb Tilsen, among others. There are so many inspiring people within CMN! And then, of course, there are the workshops and other conference programs, the interactions on the forum, the articles in *Pass It On!,* and the phone conversations—I could go on and on! It really is the wonderful people who make up CMN that have given me the most and have recharged my batteries again and again.

Lisa Heintz
One of my greatest inspirations comes from observing my fellow CMNers sing, play, interact with one another, with children, and with other adult learners, and seeing how they manage the ebb and flow of performances to make them meaningful for the broad range of audience members. I have observed many round-robins, concerts, and National Association for the Education of Young Children (NAEYC) workshops, and read countless thoughtfully written and insightful Forum posts that make the many kinds of work we do seem effortless (which I realize it is not!). The range of experiences and expertise in our organization is immeasurable. I often seek the input and feedback of fellow members on various projects. (I still have to pinch myself when I realize how many of my musical heroes I have met since I joined CMN!)

As my work also incorporates literature and an emphasis on literacy, one of my favorite go-to books is *A to Zoo* (https://www.goodreads.com/book/show/18796052-a-to-zoo) by Rebecca L. Thomas and Carolyn W. Lima. It is usually a reference book at the local library, though I keep a copy in my office for my own convenience. It is an annotated bibliography of the best children's books from around 1975 to the present (depending on the edition). All the books are arranged and cross-referenced thematically, which is an invaluable resource for me. Of course, there are many similar online resources, but none are as complete.

Two smaller, less comprehensive, but wonderful resources that I recommend to teachers are the American Library Association publications *Something Musical Happened at the Library: Adding Song and Dance to Children's Story Programs* (http://www.alastore.ala.org/pdf/9780838909423_excerpt.pdf), and its predecessor, *Children's Jukebox* (http://www.alastore.ala.org/detail.aspx?ID=2248), both by Rob Reid and usually found in the reference department. These books provide an annotated listing of high-quality recorded children's songs and demonstrate how they might be paired with children's picture books. The *Something Musical* book categorizes songs by theme, call and response, cumulative songs, and rounds, and includes a section on children's books about music (not song picture books). Although these books are outdated, I am always delighted to see so many CMN artists represented in their pages!

Monty Harper
One non-obvious songwriting resource I've tapped into lately with great success is passionate people. The songs I've written in response to interviews with local scientists about their research are some of my most interesting, vibrant, and unique songs. In fact, the interview-based song is such a great approach for me, my thoughts on this have evolved into this issue's Pro Song column about how to conduct such an interview. A follow-up, which will focus more on the nuts and bolts of actually writing the song, is planned for the next issue, so stay tuned.

All the Way Around the World

Words and music by Katherine Dines
© 2011 Kiddie Korral Music, ASCAP

00:00 03:00

Katherine Dines' simple yet well-crafted song softens the heart and brings a smile to the listener's face. So it is no wonder it was chosen as the name of the 2017 Children's Music Network Annual International Conference in Hyannis, Massachusetts and the designated CMN anthem for this issue. It is not only easy to sing, but is perfect for classroom use. Katherine suggests that students "zip" their own words into the song, learn to sign, create a story, or pretend they are going to foreign lands and learn about their destinations. It can be used as a springboard to discussion on exploration, the world, continents, oceans, or even transportation.

Verse
A E A
This boat's gon-na car - ry hap - pi - ness, hap - pi - ness, hap - pi - ness. This
boat's gon-na car - ry har - mo - ny, har - mo - ny, har - mo - ny. This
E A
boat's gon-na car - ry hap - pi - ness, All the way a - round the world. This
boat's gon-na car - ry har - mo - ny, All the way a - round the world.
Chorus
D A E A
All the way a - round the world! This boat's gon - na fly with its sails un - furled, to
D A F♯m A E A
ev - 'ry boy and ev - 'ry girl. All the way a-round the world!

This boat's gonna carry happiness,
Happiness, happiness.
This boat's gonna carry happiness,
All the way around the world!

This boat's gonna carry harmony,
Harmony, harmony.
This boat's gonna carry harmony,
All the way around the world!

Chorus
All the way around the world,
This boat's gonna fly with its sails unfurled,
To every boy and every girl.
All the way around the world.

This boat's gonna carry love and peace…

This boat's gonna carry hope and strength…

Chorus

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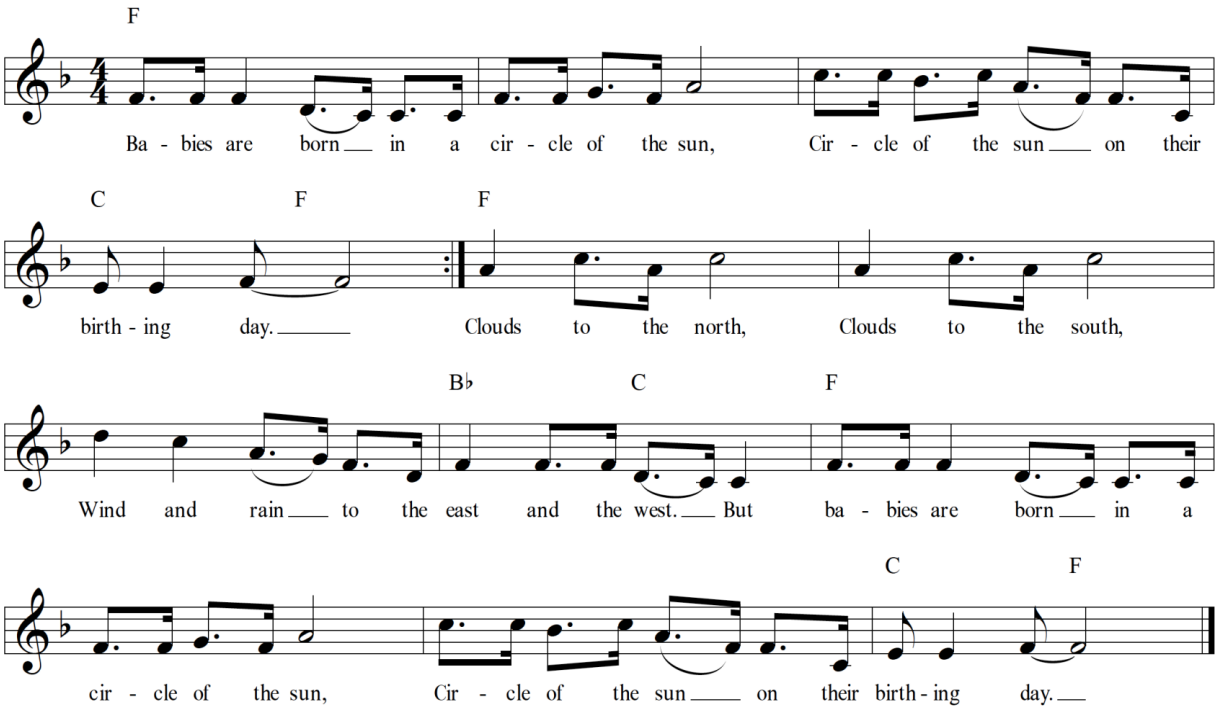
Circle of the Sun

Words and music by Sally Rogers
© 1982 Sally Rogers, BMI

00:00 02:31

In this world of cross-cultural pollination, one should not be surprised that the simplicity and heartfelt call of this song written by a Northern Michigan Yooper comes straight from soulful Southern roots. Sally wrote this song on the way to her father's funeral. "He had been seriously ill for years, and when he passed, we knew he was in a better place. As I was driving 'Up North' to Beulah, Michigan, what had been a torrential rainstorm with dark ominous clouds suddenly cleared, but just above me. The sky turned blue and the sun streamed down through the wet leaves on the trees. But on the horizon all around were those dark grey clouds. Hence 'Circle of the Sun.' My friend, Tiyi Schippers, was pregnant at the time with a baby, now known as the songwriter Rachael Davis. So the song was written for her coming into the world as my dad left."

Also check out a great video of Rachael Davis singing this song with her parents.


F
Ba - bies are born in a cir - cle of the sun, Cir - cle of the sun on their
C F F
birth - ing day. Clouds to the north, Clouds to the south,
B♭ C F
Wind and rain to the east and the west. But ba - bies are born in a
C F
cir - cle of the sun, Cir - cle of the sun on their birth - ing day.

Babies are born in a circle of the sun,
Circle of the sun on their birthing day. (2x)
Clouds to the north, clouds to the south,

Wind and rain to the east and the west.
But babies are born in a circle of the sun,
Circle of the sun on their birthing day.

Children take their first step in a circle of the sun,
Circle of the sun on their walking day. (2x)
Clouds to the north, etc.
But children take their first step in the circle of the sun,
Circle of the sun on their walking day.

Children speak their first word in a circle of the sun,
Circle of the sun on their talking day. (2x)
Clouds to the north, etc.
But children speak their first word in the circle of the sun,
Circle of the sun on their talking day.

I hope to be married in a circle of the sun,
Circle of the sun on my wedding day. (2x)
Clouds to the north, etc.
I hope to be married in a circle of the sun,
Circle of the sun on my wedding day.

I hope to die in a circle of the sun,
Circle of the sun on my dying day.
And spread my ashes in a circle of the sun,
Circle of the sun on my dying day.
Clouds to the north, etc.
I hope to die in a circle of the sun
Circle of the sun on my dying day.

Repeat first verse

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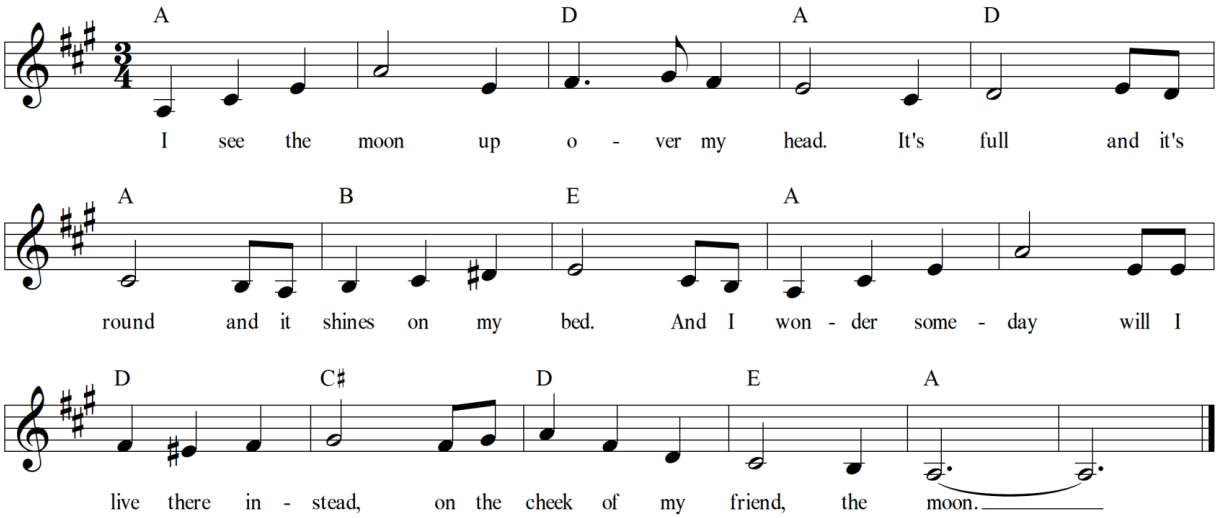
I See the Moon

Words and music by Sally Rogers
© 1989 Sally Rogers

00:00 03:20

This lilting song is a lovely, smooth, Tennessee-waltz gem that probably every mother should learn to sing. Sally says, "I wrote this for our oldest daughter, Malana, when she was eighteen months old. She LOVED the 'MOOM' as she called it, and would reach up, seeming to want to grab it. When she couldn't, she settled for waving at it." Oh! To be able to write a song like this to memorialize a child's first words!


A D A D
I see the moon up o - ver my head. It's full and it's
A B E A
round and it shines on my bed. And I won - der some - day will I
D C♯ D E A
live there in - stead, on the cheek of my friend, the moon.

Verse:
I see the sun when night turns to day.
It shines on my work and it shines on my play.
When it sets, then I know it's the end of the day,
And I might see my friend, the moon.

Chorus:
I see the moon up over my head.
It's full and it's round and it shines on my bed.
And I wonder someday will I live there instead,
On the cheek of my friend, the moon.

I see the stars when daylight is done.
They sparkle like diamonds and bits of the sun.

And they’re brightest and best when the moon takes a rest,
When it’s sleeping, my friend, the moon.

Chorus

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What Can One Little Person Do?

Words by Sally Rogers; © 1991 Sally Rogers, Thrushwood Press Publishing, BMI
Music traditional

00:00 03:16

Search the web for "What Can One Little Person Do?" and you will find versions by professionals, elementary schools, and even educational companies. It can be performed sweetly or with sass, but in any form it tells an important story. Sally says, "I wrote this for the principal of a school in Kentucky, who, in answer to my query of what they were studying for Black History Month, replied, 'Well, nothing! We don't need to. We ain't got no blacks here.' Actually, the song is for the students in that school, who have been deprived of a huge portion of their nation's history." The final verse, added more recently, affirms how brave people continue to help this world.

D D7 G
What can one lit - tle per - son do? What can one lit - tle me or you
D E7
___ do? What can one lit - tle per - son do to help this world go___
A D D7 G
round? One can help an - oth - er one, and to - geth - er we can get the job
D E7 A D
done. What can one lit - tle per - son do to help this world?_____

Chorus
What can one little person do? What can one little me or you do?
What can one little person do to help this world go 'round?
One can help another one, and together we can get the job done.
What can one little person do to help this world?

Verse
Harriet Tubman was alone on that darkened road to freedom,
But she couldn't leave her people far behind.
Moses stretched out her hand, and she led them to the freedom land,
For she knew that she had justice on her side.

Chorus

When Sojourner Truth was freed, she got down on her knees,
And she prayed to God to help her on her way.
With her voice and with her might, she fought for what was right,
For she knew that she had justice on her side.

Chorus

Rosa Parks sat on the bus, and the driver said, "you must
Move to the back of the bus, or be thrown in jail."
But she stayed and stood her ground, and she brought that old law down,
For she knew that she had justice on her side.

Chorus

Brother Martin Luther King told the world "I have a dream!"
And he led this country's fight for human rights.
We must fight for liberty, until all of us are free,
And we'll know that we have justice on our side.

Chorus

When Barack was a young man in Chicago's streets he planned
To help the least of us to find the meaning of hope.
From Hawaii to DC, he's now made history
And we know that he has justice on his side.

Chorus

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Do Do Ki Do

Traditional children's song from Cameroon

00:00 01:29

Jay Sand first learned of this song through CMN member Lisa "Mama Lisa" Yannucci's site. Both Lisa and Jay learned more about it from the impressive Lady Melisse Nambangi, founder of the Minnesota African Women's Association. Ms. Nambangi offered the following translation, adding, "I think the song has meaning but the lyrics have been so corrupted that it is difficult to recognize the language and the meaning. Now that it's gaining popularity, maybe someone will recognize the language and tell us what it is. The one word that is recognizable is 'dodo' or 'dodokido' which is what we call fried ripe plantains. Maybe an appreciation of food song."

Unidentified African Language

Do do ki do, ti na baba
Do do ki do, ti na baba
Do do do ti la so la so

English

Fried ripe plantains, ti na baba
Fried ripe plantains, ti na baba
Do do do ti la so la so

Ms. Ms. Nambangi also told Mama Lisa that "Do Do Ki Do" has "a beautiful rhythm and dance...it's quite popular! I grew up singing it and now watch kids singing it. The kids sing it around one child who wears a mask. That kid is called the 'juju,' and is the one who dances. It's sung mostly when kids are playing and often around the holidays, like Christmas. The kids escort the juju, and adults give them cash and treats. But you can sometimes hear kids just singing the song and clapping in rhythm on some moonlit nights."

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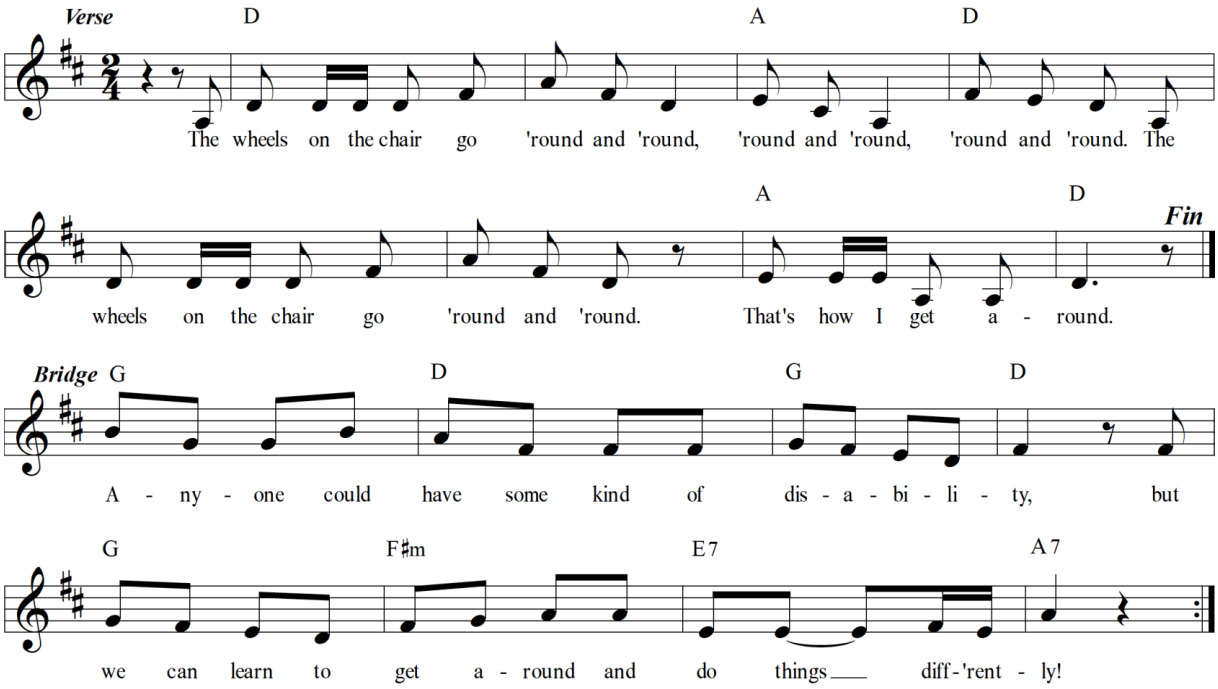
The Wheels on the Chair

Words by Patricia Shih; © 2017 Patricia Shih, Fragile Glass Music BMI
Music traditional

00:00 00:38

The theme "All the Way Around the World" does not have to be merely physical in scope but can include the wide world of ideas. CMN member Patricia Shih responded to the need for inclusion of people with disabilities with her song "The Wheels on the Chair," sung to the tune of "The Wheels on the Bus." Patricia explains, "I was asked by a school to do my 'Big Ideas About Disabilities!' show, which is one I don't do very often. I wasn't totally happy with the set, as I wanted a song that directly taught young students (K–2) about some of the kinds of disabilities there are, and how one can 'get around' them. I couldn't find one that exactly met my needs, so why not write one?


Verse
D
A
D
The wheels on the chair go 'round and 'round, 'round and 'round, 'round and 'round. The
A
D
Fin
wheels on the chair go 'round and 'round. That's how I get a - round.
Bridge G
D
G
D
A - ny - one could have some kind of dis - a - bi - li - ty, but
G
F♯m
E7
A7
we can learn to get a - round and do things diff-'rent - ly!

Spoken: Do you know someone who has trouble walking or who can't walk at all?
How do they get around then?
The wheels on the chair go 'round and 'round
'Round and 'round, 'round and 'round.
The wheels on the chair go 'round and 'round
That's how I get around.

Spoken: If you couldn't hear or speak, how could you talk to someone?
The words in my hands say "You're my friend,
You're my friend, you're my friend."
The words in my hands say "You're my friend."
That's how I get around.

Spoken: Well, what if you could not see? How would you get around?
The eyes of my dog say "I'll lead you,
I'll lead you, I'll lead you."
The eyes of my dog say "I'll lead you."
That's how I get around.

When I walk my cane goes TAP TAP TAP
TAP TAP TAP, TAP TAP TAP.
When I walk my cane goes TAP TAP TAP.
That's how I get around.

Spoken: How do you read? Those who are blind use their fingers to feel bumps on a page that stand for letters of the alphabet. It's called Braille.
My fingers on the bumps can read a book
Read a book, read a book.
My fingers on the bumps can read a book.
That's how I get around.

Spoken: Do you know someone who can't do some of the things you can do? What can you do to be a friend?
You'll help me and I'll help you
I'll help you, I'll help you.
You'll help me and I'll help you.
That's how I get around.

Bridge
Anyone can have some kind of disability,
But we can learn to get around and do things diff'rently.

"One of the easiest songs to write is a 'parody' or a different take on an existing song. It doesn't have to be humorous, which is what we normally think of as parody. I had to come up with something quickly, so I took 'The Wheels on the Bus' and adapted it to the topic, with a different disability addressed in each verse.

"I tested it out on the school's K-2 audience. I always like to have them participate somehow, so I came up with appropriate hand movements or sign language. One thing that helped the kids 'get it' immediately was the familiar tune. They sang along instantly and picked up the hand movements right away. They enjoyed singing and moving quite a bit, and I think they learned something new at the same time.

"I have not tried it with a disabled audience, and with some such listeners it may not work. For example, I used to sing in a school for severely disabled students; some did not have limbs at all. I somehow think it's not suited for this audience because they already know all about certain disabilities, and some may not be able to do the movements."

Patricia suggests that you add your own verses and include her bridge whenever it suits you. She usually sings the bridge after the last verse, and then repeats the first verse to finish the song.

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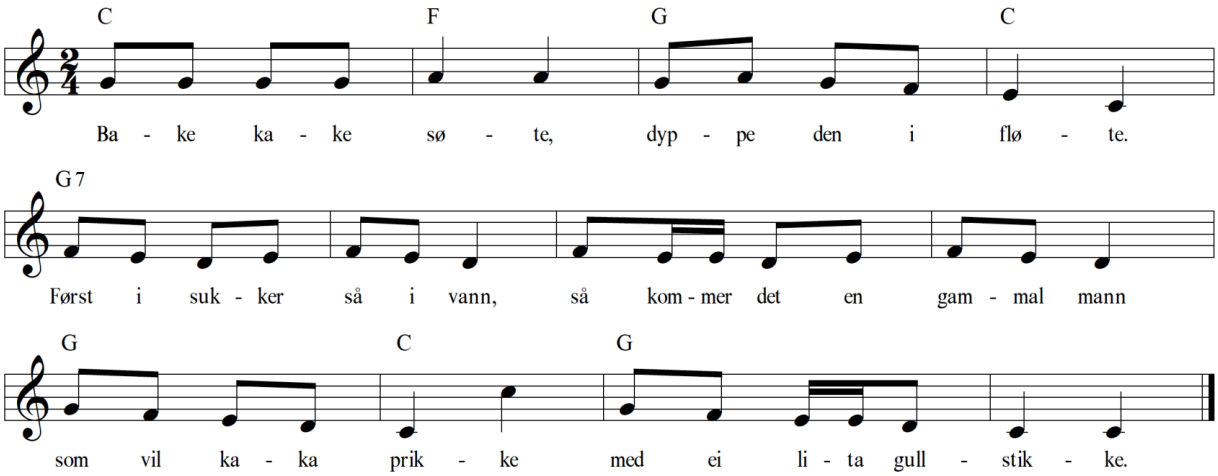
Bake Kake Søte

Traditional children's song from Norway
Recording © 2004 Grammofon, used by permission

00:00 00:59

If you are looking for songs from all the way around the world, we cannot think of a better site than Mama Lisa's World, headed by CMN member Lisa Yannucci. Songs from Norway are not ubiquitous, probably because, as one Norwegian told us, "There are only four million Norwegians and they all speak English."

Mama Lisa's treasure chest of songs includes over forty Norwegian songs with translations, including a charming children's clapping song (something akin to "Pat-a-Cake") that every Norwegian grows up learning. It is interesting that the melody of the third and fourth lines—"først i sukker, så i vann, så kom det en gammel mann"—is virtually the same as the melody of the third and fourth lines of "Une Souris Verte" ("A Green Mouse"), a silly and ancient French children's song.


C F G C
Ba - ke ka - ke sø - te, dyp - pe den i flø - te.
G 7
Først i suk - ker så i vann, så kom - mer det en gam - mal mann
G C G
som vil ka - ka prik - ke med ei li - ta gull - stik - ke.

Norwegian

Bake kake søte,
dyppe den i fløte.
Først i sukker, så i vann,
så kommer det en gammal mann—
som vil kaka prikke
med ei lita gullstikke.

*English**

Bake the cake sweet,
Dip it in cream.
First in sugar, then in water,
Then there comes an old man—
Who will prick the cake
With a little gold stick.

** Translation by Cindy Shepherd for Mama Lisa's World.*

One young Norwegian mother told us, "There are different versions of this song. I remember the song from my childhood, and I also sing it to my children. It is a well-known children's song in Norway, and much used also in kindergartens."

Arnie Holm, a Norwegian currently of Switzerland, says the following version is more common. We at *PIO!* like it, too, because it mentions the child's name in the last line.

Norwegian	*English**
Bake kake søte,	Bake the cake sweet,
dyppe den i fløte.	Dip it in cream.
Først i sukker, så i vann,	First in sugar, then in water,
så kom det en gammel mann,	Then there comes an old man,
som ville smake kaka	Who will taste the cake
som (navn på barn) har baka!	That (name of child) has baked!

** Translation by Arnie Holm and Val Smalkin*

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Let's Talk Tech

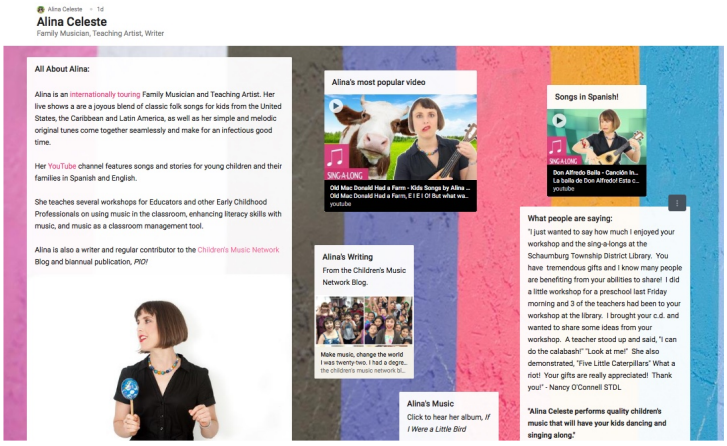
Padlet Power

by Alina Celeste

Keeping up with the myriad social media and technological breakthroughs, innovations, and inventions can be an overwhelming and seemingly pointless task. There are often so many different ways to do things that learning something new, even if it would improve your life or work, seems too time consuming and complicated. Padlet, however, is worth it. Member and *PIO!* Editor Brigid Finucane first turned me on to the world of Padlet, and I have used it often since.

Padlet (https://padlet.com/my/dashboard) is essentially an online bulletin board, but unlike a real-life one, you can take it anywhere and no paper is necessary. Padlet inhabits a unique space between Pinterest and Google Docs; it's surprisingly easy to use and is creative, fun, and endlessly useful. There *is* a learning curve, but it can be greatly lessened by diving into the many tutorials and blog posts devoted to the site or by using their own help guides.

Teachers will find that Padlet is an easy platform for communication with administrators, faculty, and families at their sites. Performers will appreciate that Padlet supports photos, videos, documents, and MP3s, and may be individually customized without dependence on a webmaster to load content. Take a look at the press kit I made using this platform, then explore Brigid's classroom Padlets at the end of this column.


Alina Celeste
Family Musician, Teaching Artist, Writer
All About Alina:
Alina is an internationally touring Family Musician and Teaching Artist. Her live shows a are a joyous blend of classic folk songs for kids from the United States, the Caribbean and Latin America, as well as her simple and melodic original tunes come together seamlessly and make for an infectious good time.
Her YouTube channel features songs and stories for young children and their families in Spanish and English.
She teaches several workshops for Educators and other Early Childhood Professionals on using music in the classroom, enhancing literacy skills with music, and music as a classroom management tool.
Alina is also a writer and regular contributor to the Children's Music Network Blog and biannual publication, PIO!
Alina's most popular video
SING-A-LONG
Old Mac Donald Had a Farm - Kids Songs by Alina ...
Old Mac Donald Had a Farm, E I E I O But what wa...
youtube
Songs in Spanish!
Don Alfredo Baila - Canción In...
La baila de Don Alfredo! Esta c...
youtube
Alina's Writing
From the Children's Music Network Blog.
Make music, change the world
I was twenty-two. I had a degre...
the children's music network bl...
What people are saying:
"I just wanted to say how much I enjoyed your workshop and the sing-a-longs at the Schaumburg Township District Library. You have tremendous gifts and I know many people are benefiting from your abilities to share! I did a little workshop for a preschool last Friday morning and 3 of the teachers had been to your workshop at the library. I brought your c.d. and wanted to share some ideas from your workshop. A teacher stood up and said, "I can do the calabash!" "Look at me!" She also demonstrated, "Five Little Caterpillars" What a riot! Your gifts are really appreciated! Thank you!" - Nancy O'Connell STDL
"Alina Celeste performs quality children's music that will have your kids dancing and singing along."
Alina's Music
Click to hear her album, If I Were a Little Bird
(https://padlet.com/captain3/AlinaCeleste)
https://padlet.com/captain3/AlinaCeleste
(https://padlet.com/captain3/AlinaCeleste)

With help from Brigid, I have created a step-by-step instructional guide (below). Padlets may be created on Apple or PC systems and have accompanying IOS or Android apps.

To get started:

- Create a free account (https://padlet.com/support/account_createaccount). Sign up via e-mail,

Google, or Facebook.

- Visit the "Getting Started (http://jn.padlet.com/category/38-getting-started)" page, then go on a "Padlet Tour (https://padlet.com/support/tour)." It is time well spent.
- Start your Padlet! Select the hot pink "+ New" in the menu bar or "Make a Padlet." Either hot pink button will start the process.
- Select a Padlet format from "wall," "canvas," "stream," or "grid." I prefer "canvas," as it allows each entry to be variably sized and placed without constraints on the Padlet surface. The other formats are helpful depending on your intended audience. For example, if you are writing for a population that primarily uses cellphones, "stream" (one continuous column), or "grid" (two or more columns) is a better choice than canvas. Luckily, formats can also be changed at any time using the three dots "..." next to the settings button.
- While this is optional, I find it's useful to name my Padlet and add a description right away, even if it's just "Ideas for End of the Year Concert."
- Choose a "wallpaper" or background. The free version has many nice options and you can change your mind at any time.

Now it's time to add the content:

- Click on the hot pink "+" button, which directs the creator to "Double click anywhere, drag files in, or click here to post." A box opens with the descriptors "Title" and "Write something." By default, titles are in bold, while any text written in the box is not. Highlight text to open options, e.g., bold, italic, strikethrough, link, etc.
- Add documents, photos, recordings, webcam photo, or YouTube by clicking on any of the five little icons at the bottom of the box. They all activate the same "Add an attachment" slide-out window. Paste a link or use the "Choose a file" function. A "Looks good?" query box pops open after content has been loaded. Click the "Ok " button, and it will be transferred into the info box.
- Each box may be easily edited or discarded by clicking on it and selecting one of three icons that appears on the top. The pen allows you to edit, the garbage can deletes, and the three little dots open additional options.
- To move a box, click anywhere on the body of the box and drag it to its new home. To resize, click on right side and minimize or maximize the box. Not all formats allow resizing.
- Padlet viewing areas may be extended far beyond the screen viewing area by creating a text box to the side or the bottom and adding content. Phone viewing may be difficult, however, for Padlets that are extremely wide.
- Padlet content can be easily copied into a new Padlet and customized for another purpose.

Now that you've got all your content on there and you are satisfied with how it looks, it's time to share it:

- Press the "next" button. A "People & Privacy" slide-out menu appears. Choose "Private," "Password protected," "secret," or "public." Hover your cursor over the icons to find out about each option. "Secret" allows anyone who has the link or QR code to access the Padlet. Public would make it searchable in the wider Web.

- Under the privacy icons, designate whether the Padlet is read only ("Can read") or if collaborators can add or edit content ("Can write"). There are three levels of collaboration. If you are sharing something with a classroom of parents, "Can read" is probably the best. If you are collaborating with fellow educators or artists, "Can write" is a wonderful way to share and store information.
- When finished, click "Share" in the top menu bar. Select "Share/Export/Embed" (next to "People & Privacy"). The "Share" dropdown menu offers various means to share or export the Padlet. The "Save as PDF" function is especially fun to experiment with, as it "publishes" the Padlet in a snazzy journal format.
- The link generated during the "Share" process remains stable, even if content is changed on the Padlet.

While Padlets are free, there are three "premium" levels. The individual plan (Jetpack) costs $35 per year and adds additional wallpapers, themes, increased stability for smartphone and tablet viewing, and website hosting. Its analytics also track how many views and visitors Padlets receive. There are also school (Backpack) and business (Briefcase) plans. Please be assured, however, that the free version is satisfying and delightful.

One final note: It is currently easier to create a Padlet on a computer than on a tablet, though it can be done. Go forth and Padlet!

Here are links to example Padlets. Thanks to Brigid Finucane for sharing!

Ask Me About Music at Wildwood – Kindergarten (https://padlet.com/gardengoddess1/d6z2ua8o94zf)

Ask Me About Music at Wildwood – First and Second Grade (https://padlet.com/gardengoddess1/h4hjkrhul29g)

Ask Me About Music at Wildwood – Fifth Grade (https://padlet.com/gardengoddess1/v05pcrm0ntbl)

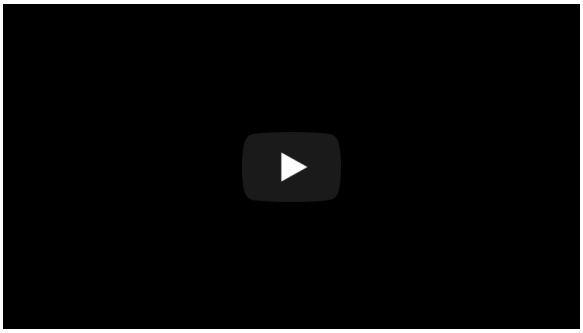
Music In Bloom

Culture Bearer

by Maureen Conlin

While on a recent journey through Spain, I was riding on a bus on La Gomera, one of Spain's Canary Islands located off the coast of Africa. All around me was the buzz of conversation with the sound of many different languages rising above the crowded bus, most of which I was not able to understand. Each language had its own unique and different sound.

The bus took us high in the mountains where I was reminded of how music connects people and of the importance of "passing it on." La Gomera has an ancient "whistling language" pre-dating Spanish, called Silbo Gomero (https://en.wikipedia.org/wiki/Silbo_Gomero) that was used on this rural and isolated island as a means of long-distance communication. An economic decline in the 1950s forced Silbo speakers to leave the island in search of jobs elsewhere. This exodus, coupled with the availability of telephones and middle-class families negatively associating Silbo with rural populations, almost eliminated the language, but luckily a revival took place in the 1990s. The children on the island now are required to study Silbo in their schools so that this language, steeped in the traditions and culture of the island, can continue. Silbo has official protection through the UNESCO designation (https://ich.unesco.org) of intangible cultural heritage. The elders experienced in the whistling language share their knowledge with the young on the island. They are the culture bearers for the future generations.



We, the early childhood music and movement educators and entertainers, are the culture bearers for our young. We are the troubadours. We have the unique opportunity and responsibility to plant the seeds that will grow in children's hearts and minds, to start them on a journey that will encourage them to carry on the traditions of their own cultures and explore other cultures through song, dance, and stories. We are the needle that threads music through the fabric of history, while celebrating our traditions and diversity.

We are the individuals in our communities who have the talent and gifts to use music as a means to encourage young children to sing like nobody is listening and dance for pure joy of moving. We share stories that illuminate the

wonders of the world and the traditions that are passed from generation to generation.

Some of us facilitate the journey by sharing songs that have been passed down through generations. Others create new songs and dances that teach young children about cultural traditions. Finger plays, piggyback and zipper songs, echo singing, action and movement songs, chants, and call and response songs are all tools for us to use in our role as culture bearers.

Sharing Irish traditions with the children as they explore the bagpipes

The lyrics that we write provide insight into the diversity in our communities and the many cultures that come together in our lives. These lyrics can be used with traditional melodies or new melodies. Both ways provide us with opportunities to pass it on.

Instruments we share with young children can represent our own culture or highlight another place in the world. Exploration provides young children with a means to express rhythm and beat. They experience music of diverse cultures though eyes, ears, and body.

Storytelling through oral presentation, songs, or picture and storybooks offers us the opportunity to create an interactive experience for young children in the classroom, at concerts, and at community events.

Local library and Internet resources are at our fingertips, but don't forget about our most precious resource in passing on tradition and culture: the parents and grandparents of the young children. People are happy and willing to share. Through these resources we can curate and research traditional music or create new songs and activities.

As culture bearers we pass down hymns, folk songs, spirituals, songs of patriotism, holiday music, classical music, nursery rhymes, songs from stage and screen, rounds and canons, camp songs, humorous songs, singing games and dances, cowboy songs, and songs from other cultures and countries.

Sharing the Chinese Dragon Dance with our homemade dragon

Last but not least, passing it on requires a community effort. It is important to belong to and engage with a community of performers, teachers, and songwriters. The Children's Music Network is an organization that provides us with the means to learn and the outlet to share our experience and knowledge with other troubadours through gathering at conferences, participating in workshops, networking, and attending songswaps.

We are the troubadours planting the seeds of culture and community. CMN helps us to continue forward.

I challenge you to pass it on, to bear the banner of culture and cultivate the seeds of tradition. Use the resources that are available to you as you provide the children and families in your community with the opportunity to learn and share in cultural diversity.

I leave you with the lyrics to this song I wrote.

Troubadour of Song
Words and music by Maureen Conlin
© 2017 Maureen Conlin

A whistle is a whistle, a melody made of air.
Rhythm is the heartbeat heard everywhere.
A note is a sound riding on a scale.
Lyrics of a song often tell a tale.

No matter where we are, no matter what we do,
Weave this thread of music so it's shared by me and you.

Pass it on, pass it on, for everyone to hear.
Pass it on, pass it on, for everyone to share.
Be the troubadour of tradition, the minstrel of sound.
Cultivate the seeds and pass them all around.

Music With Older Kids

Ten Top Performing Tips

by Valerie Leonhart Smalkin

Children's Music Network members shared their ONE BEST performing or teaching tip with this writer for a CMN Facebook Live session. These tips were so compelling that I thought they deserved a more permanent resting place. I combined performing and teaching together because performing is like taking your best lesson plan and doing it over and over until you get it absolutely fabulous, whereas teaching is like performing a brand-new show every day! So what works for one usually works for the other.

1) Connect!
The first tip came from Carole Stephens of Macaroni Soup (http://www.macaronisoup.com/), who said:

> CONNECT! Whether in the classroom or the performance venue, make eye contact with your audience, give encouraging nods and smiles, and share developmentally appropriate material that invites participation.

As a performer, I find that tip deceptively simple. It seems obvious at first that you would connect with your students or audience, but I have certainly found myself on stage thinking of things other than the audience right in front of me. David Heitler-Klevans of Two of a Kind (http://twoofakind.com/) provided a similar tip that expands upon Carole's idea:

> I think the #1 thing for me that makes things work in both performing and teaching is to remind myself to be "in the moment," fully present, and focused on the kids (instead of myself). In a big show, I need to look at kiddos as individual people, not just a crowd, and to focus on individual faces.

2) Prepare
This probably does not need to be said to anyone reading this article. Of course, you prepare, and prepare carefully, but before moving on I will add Sub-Tip 2a: Make sure your equipment is plugged in.

3) Prepare for surprises!
As carefully as you may have planned, remember the wise words of Robert Burns in "To a Mouse (http://www.robertburns.org.uk/Assets/Poems_Songs/toamouse.htm)":

> The best laid schemes o' Mice an' Men,
> Gang aft agley

On any given day your students, or your audience, may decide to be determinedly individualistic, in which case you must harken back to Tip Number One: connect with your audience and abruptly change course. Joanie Calem (http://joaniecalem.com/) advises:

- Be ready for surprises, and therefore able to shift gears from your well-thought-out plan to what the moment might be suggesting.
- Scope out your audience/class: maybe this same song has always worked perfectly everywhere, every time, but today something else is happening and it just won't work…in which case, revert to No. 1!

4) Let your students or audience be the star!
I love this tip. When I perform at the Maryland Zoo in Baltimore, I always get the children up on stage to sing and dance with me. I plan the first two songs as introductory, and then I get the kids up onstage. I might send them back at some point, just so I can make room for parents onstage, but then I invite them back. BUT—and this is a big BUT—I only do this if I can get ALL the children on stage. You do not want anyone feeling left out.

So how do you make the audience the star if you can't get them onstage? Involve them in actions and singing. Turn the lights on in the auditorium. Ask questions.

5) Get everyone moving
Movement breaks the ice, increases blood flow to the brain, and thus makes your students and/or audience receptive to new ideas and activities, according to Tina Stone, a singer/storyteller at childcare centers throughout Massachusetts. Tina uses an activity she calls "Rumble." In Tina's words:

> What's a rumble, you may ask? Why, it's an opportunity for everyone to play their instrument of choice as loud or fast as they please, but they must STOP when the leader STOPS. I bring a doumbek (https://en.wikipedia.org/wiki/Goblet_drum), and we begin by clapping/patching/tapping as the drum plays, and when it stops they stop.
>
> Then I have children choose an instrument to play; I ask them to put their instrument on the floor right in front of them, hands on knees. I ask them to listen for the word "rumble," and when they hear it, they may pick up their instrument and play as loudly as they wish. I say, in a drawn out manner, "Everrrrryyyyyyy-booodddddddddyyyyyy RUMBLE." Then I play my drum and they play their selection until I STOP. You can continue saying "rumble" in different tones/pitches as many more times as you like.

6) Use the power of the pause
Alice Burba of Songs for Teaching (http://www.songsforteaching.com/) uses the "Power of the Pause." She says,

> This is simply the teacher hitting the pause button on the music player (or a performer stopping midstream in a song) and having the kids freeze when the music stops. At that moment, you have a very engaged group of learners. You can ask a question about the content of the lyrics, or the meaning of a word. You can ask them

> what they are feeling. You can give them a direction (e.g., point to something blue in the room). This can break the learning into smaller chunks for the little ones. It also keeps them on their toes because they don't know when the next pause is coming. Don't make the pause too long. You may lose their attention. Once the music starts again, get back to singing and moving.

7) Keep the faith! Your audience will warm up!
Teachers and children's performers do not have the luxury of a warm-up act. We enter the classroom or auditorium with no idea of what our audience has been experiencing in the last one to five hours, and it truly makes a difference. So I'm certain we have all been faced with a less than receptive venue. But Miss Dylan from Parties by Dylan (http://partiesbydylan.com/) encourages us to keep the faith! She says,

> You know that what you do has made children (and their adults) laugh, sing along, dance, and have fun, so keep your energy positive. Know that something you do WILL break the ice and encourage them to climb out of their fear of being silly or getting playful with you. I usually just focus on making myself laugh if everyone is just quietly watching me at first! If I am amused, that makes other people relax and feel comfortable around me. In other words, when I am having fun, I can feel the audience relax and let themselves play along.

8) Keep the pace going
This, perhaps, harkens back to preparation: in addition to planning what you're going to do, also think through your pace and how you will move from song to song or topic to topic. A long pause in the classroom or performance arena is sure to break the spell. You can feel your audience drifting away. Andy Zamenes, better known as AndyZ (http://www.andyz.com/), suggests "moving quickly between songs, or creating entertaining segues via storytelling and/or incorporation of puppets, or movements that will transition the group to the next song. Varying the flow of the show helps—mixing slower songs with upbeat songs, funny songs with soothing songs, etc.—but make sure not to have too many long, slow songs in order to keep the kids engaged."

9) Give one instruction at a time
This is a very short suggestion, but one that proved invaluable to me at the beginning of both my teaching and performing careers. A young child in the classroom or audience will usually do whatever you ask *as long as he or she understands!* So "Stand up" works well, but "Stand up and make a circle," is too confusing. Of course you teachers know this, but some of us need reminding…frequently!

10) Have a clear beginning and ending
As a classroom teacher I found clear beginning and ending exercises invaluable. They give you and your students the opportunity to collect your mind and body and be ready to consciously move on to the next activity or classroom. I find shaking hands at the beginning and end is the easiest way to accomplish that goal. (But do wash your hands often!)

Paul Nye generously shared *his* way of having a clear beginning and ending in locations where you might not have an emcee:

I used to have a concert host introduce me and give directions to parents to watch their kids because of the sound gear and guitars. It wasn't too effective, and most hosts don't know how to introduce an artist or presenter effectively and naturally, even though it was written out for them.

So I decided on a different approach. I created a background track of music that I start 15 minutes before the show to help the audience adjust to the sound (not the loudness, but the dynamic difference between music and the spoken word). Then about 2 minutes before the show, as the track music ends, the audience hears a character I call "Silly Bunny." He has a high goofy voice, and greets the audience, which surprises them. Then he tries to tell them where he is, saying, "I'm over here! Can you see me? No, not over there…I'm over here!" That gets the attention of the audience and the kids start looking around the room. Then Silly Bunny says that he forgot to tell them that he's actually Invisible Silly Bunny. From there, Silly Bunny gives directions about the show to the kids, and asks them to have their mom, dad, or the big person they're with watch them because they'll want to dance and might get so excited that they'll want to touch something they shouldn't (like a guitar, etc.). After the instructions are given, then Silly Bunny introduces me and the show starts. So far, it's been effective and has given me complete control of how I want to be introduced, as well as a humorous, light way of giving instructions. During the show, I make a couple references to Silly Bunny, and sometimes create a fictitious problem with Silly Bunny that the kids must resolve.

And that is my favorite performing tip...other than just being a goofball and having tons of fun during the show.

Communication, preparation, flexibility, generosity, motion, silence, belief, pacing, clarity, defined beginning and ending rituals and strategies—these, in a nutshell, are the keys to successful teaching and performing. And if I had to add an eleventh, it would be that what works for one person does not necessarily work for another, and nothing, absolutely nothing, trumps experience. Okay, that's twelve, but you, too, must have your own favorite tips. Please pass them on via the Forum or even a letter to the editor, and keep the conversation going!

Pro Song

Passionate People Inspire Extraordinary Songs, Part I

by Monty Harper

About ten years ago I began to explore science as a topic in my songwriting for kids. My goal was not to impart facts and knowledge, but to express a passion for the subject. I tried writing a few songs inspired by articles or books I read. These felt awkward and flat; I abandoned them, feeling I was missing some crucial element.

My ambition to write extraordinary science songs eventually led me to create a program at my local library called Born to Do Science. I interviewed a different scientist about their day-to-day research for each event. The passion these scientists felt for their work never failed to inspire. The songs I wrote in response contained emotional power, that crucial element my earlier attempts had been missing.

With that in mind, I offer this two-part column on nonfiction songwriting. In Part I, we'll discuss how to interview passionate people for songwriting inspiration. In Part II, we'll look into the nuts and bolts of turning those interviews into extraordinary songs.

Let's take a moment to understand how conducting an interview might enhance your writing. Suppose you need a song on the general topic of microbes (or germs). What specific concept might you focus on? Before you read ahead, write down the first few ideas that come to mind.

Okay, here's a list to compare with. This represents my own thinking, before I conducted any interviews:

Germs can make us sick.
Germs are super small—you can't see them.
Cover your mouth when you cough or sneeze.
Wash your hands often.
Microbes in our bodies outnumber human cells.
Many microbes are good for us.
Microbes can live in the most extreme environments.

Did you write down anything not covered in the list above? I'm guessing most of us would come up with similar short lists on any given topic. When drawing from general knowledge, great minds think alike.

In comparison, here are three songs I actually wrote about microbes, each inspired by interviewing a different microbiologist:

In "My Molecular Eye" a microbe boasts about how a single mighty molecule gives it the sight it needs to always move toward sunlight.

In "Microbe Hunter" a scientist goes adventuring around the world to discover and identify brand-new life forms.

In "Super Scientist" a scientist uses her powers of dedication, perseverance, and patience to uncover the secret code used by her nemesis, a (sometimes) deadly bacteria called *Pseudomonas aeruginosa.*

Have I expanded your sense of possibility for this topic? Never in a million years could I have written such vibrant and unique songs based on my own knowledge, nor could I have gotten there by reading alone. I credit all the creative spark in these songs to the face-to-face interviews I conducted with scientists about their work.

Do you feel inspired to set up an interview and write a song you never knew you could? Good!

Your first task: identify a likely interview subject. If biology is not your thing, or if speaking with a scientist intimidates you (it did me at first!), no worries. The key ingredient here is not science, but passion. A passionate person will help you discover the "awesome" in the topic at hand, whatever that is.

If you're open to any topic, seek out a person who truly fascinates you. If you need a song to fit a particular theme, look for someone who embodies that theme. Tap Facebook or other social networks for recommendations. Teachers, activists, business owners, athletes, performers, farmers, coin collectors, cosplay enthusiasts—any of these could inspire a great children's song. Even a passionate lawyer, architect, or insurance agent could inspire your writing, if they've sparked your interest. Part of your job is to discover the source of your subject's passion, and translate that for kids.

Once you've identified a likely target, send an e-mail, tweet, Facebook message, etc., to make the initial connection. Ask to speak to them on the phone about setting up an interview. Let them know who you are, why you wish to interview them in particular, what their overall time commitment will be, and what you plan to do with the song you write. (They may want to skip straight to the interview, which is fine, but the smaller ask for a short phone conversation is more likely to get a response.)

Before your phone conversation, make sure you've done your research. Find out everything you can about your target. Read their online profiles. They may discount their own work as uninteresting or too complex for kids to understand, as some of my scientists did. If so, demonstrate that you *know* what they do, that you chose them for a reason. This will reassure them their time will be well spent. Set up a time and place for your interview. You can meet face to face or via video chat. Be sure to specify the duration of your meeting; one hour is generally plenty of time, assuming you're well prepared.

Now it's time to learn as much as you can online about the topic at hand. If you're interviewing a coin collector, learn the basics of coin collecting. Don't waste precious interview time asking for background information you could have looked up on your own. By this point you may begin to imagine the shape your song will take. Let this inform your line of questioning, but don't

hold too tightly to any one idea. Leave room for the interview itself to inspire new possibilities.

Just as in teaching a music class or giving a performance, you'll want to walk in with a game plan, but also be ready to improvise in the face of the unexpected. Write down the questions you want to ask. Keep in mind that you'll be searching for a unique point of view, an emotional core, and a great kid hook for your song. Beyond asking about the important facts and details of a scientist's latest research project, I typically also ask:

- What fuels your curiosity?
- What makes your research difficult?
- Why is this work important?
- What do you want to pursue next?

These kinds of questions help me understand each subject's passion for their work. This insight invariably reveals the motor that will drive each song. (We'll talk more about that next time.)

Arrive at your interview on time and bring a recording device (be sure to ask permission), a camera, and a clipboard with your questions written down. (Yes, all three of these may be embodied in the same device.) Recording the conversation will free you from having to take written notes; you're better off staying present and focused, listening carefully. If you're meeting at your subject's work site, ask to see the things they're talking about and take photos. Use the clipboard to jot down new questions that come up while your subject is speaking. Also write down key words, themes, and potential song titles.

Keep an ear out for passion. If your subject suddenly becomes energized, forget the questions on your list and find out more about what's lighting them up. More than once I've changed the focus of an interview from a topic the scientist thought I'd be interested in to a topic the scientist themself clearly found more exciting.

On a related note, watch out for well-intentioned dumbing down of content. Since you're writing for kids, your subject may feel the need to present information as if they're speaking to kids. But it's your job, not theirs, to boil the topic down to its essentials, and you won't be able to do it well if you never gain a full understanding to begin with. Ask your interviewee to speak to you as a peer. Here's where your preliminary research can help: if you demonstrate a basic understanding of the topic, your subject will feel more comfortable sharing the gritty details that unlock their passion.

Keep an ear out for jargon. Any professional or hobbyist will use words or expressions that carry meaning only among their peers. (Or worse yet, familiar words that mean one thing to us civilians and something entirely different to the initiated.) Do not hesitate to ask the meaning of a jargon-y word. Not only will this boost your understanding, you'll also end up collecting a treasure trove of cool words and concepts with which to color your song.

Type up your notes as soon as you can after the interview. Write down general impressions, overall themes, and possible song angles or outlines. Then listen to the recording and add any further details that may be relevant. Also write down any sensory information—sights, smells, textures, tastes—or emotional reactions the recording brings to mind. Finally, note the context and significance of any photos you took.

Now you've gathered plenty of raw material from which to craft an extraordinary song. We'll tackle that process next time.

Thoughts To Chew

Safe Spaces for the Audience, the Song, and the Performer

by Peter Alsop and Stuart Stotts

Peter has been writing this column for *Pass It On!* for many years. A few months ago he approached me about doing something collaborative in this space. After a few conversations we decided to try a column that would explore topics in a different way. We came up with the idea of a conversation about a topic that would be something like an interview, but not necessarily verbatim.

Our first topic is safety. It's been of particular interest to me over the course of my career. Thirty years ago I worked with an organization called Protective Behaviors, which was an approach geared toward helping children understand, feel, and respect their own sense of personal safety. From my knowledge of Peter's repertoire I suspected he would have a lot to say on the topic.

Like most CMN members Peter is interested in addressing issues that we all face. In his words, "Why am I doing this? I do it because other people helped me figure things out, and I want to pass on lessons to help others cope with tough things in their lives. Doing any kind of growth involves risk. If we stay in our comfort zone, we don't grow. And often, when we take a risk, others will take a risk with us. They will share things that were hard to share before, and feel safer after we share with them."

He continued, "For me, performing is not just entertainment. Yes, it's great when people like what I do. But if I bring up too much, too soon, I lose my audience. For instance when I sing "It's Only a Wee Wee, So What's the Big Deal? (http://www.peteralsop.com/video/its-only-wee-wee-so-whats-big-deal)," a song about gender equality, it will go over fine with either a group of grown-ups, or with kids. But in a mixed audience, it becomes uncomfortable, because the grown-ups are uncomfortable singing about 'wee-wees' with kids there, and the kids think it's a funny song, but 'Gee! I'm not supposed to say that in front of grown-ups!' So I don't sing that song in mixed audiences. Figuring out how much uncomfortableness an audience can take is one of the big challenges we face as performers and teachers. Too much can shut people down."

Safe Space for the Audience

It's important to make sure we first create a safe space for the audience when we include songs that address difficult issues. I asked Peter about his

strategies. "There are a number of ways to do this," said Peter. "First I let them see who I am. Early songs in the set are not controversial, but may address things that aren't usually brought up. We may talk about how people are different. The songs I choose might include verses about disabilities or mistakes we all make, but all in a fairly light way. I find that being silly and encouraging participation helps an audience understand that I'm not going to be judgmental about them. I tell them that if we want to grow, we have to take some risks, and that singing can be scary. If I notice that teachers are not singing along, I might say, 'This is amazing! Usually there is some grown-up telling you kids to sing along with me, and none of your teachers are doing that! They're all singing along with me! Modeling healthy participatory behaviors! Let's give them a round of applause.' Almost always the teachers sing along the next time around. If I notice that some people still aren't singing, I might say, 'Looks like some folks just don't feel like singing today! Let's have a round of applause for those folks who aren't singing with us, because it takes a lot of courage to be different than everyone else. Good for you!'"

> **"Doing any kind of growth involves risk. If we stay in our comfort zone, we don't grow. And often, when we take a risk, others will take a risk with us. They will share things that were hard to share before, and feel safer after we share with them."**

Emotional Dynamics

It's important to vary the emotional dynamics of the set. Just as any seasoned performer will vary the pacing of songs between slow and fast, quiet and loud, there's pacing with emotional energy as well. Most people don't want one heavy topic song after another, unless they are going to see Joni Mitchell in her *Blue* period. When we perform songs that push the edge of an audience's comfort zone, we need to pick which topics we think are the most important to address. We are limited by the makeup of the audience, by the length of the show, and by our capacity as performers to bring up more than a few loaded topics in one set. Personal work, trial and error, and a heightened sense of awareness are necessary to gauge how our songs are received, and it's our job to maintain a comfort level that assures the audience it's still "safe" to be in the room.

Safe Space for the Performer

We also need to make the performance area safe for ourselves. Preparation matters. Learn about who the audience is before the show. Make sure the sound system works. Communicate your preferences for seating arrangements well in advance, and make sure they work for rather than against you. Know that concert seating creates more focus for the work we do than a roundtable setup. Roundtables lend themselves to side conversations among attendees who choose not to listen, which is detrimental to the experience and distracting for those who want to hear what we have to say about the loaded subjects.

Safe Space for the Topic

We each have our own level of comfort depending on the topics we are willing to address. Peter has a song called "Little Kid (http://www.peteralsop.com/song/little-kid)." He sings a line and the audience repeats that line. The first part of the song is fun and innocuous, and everyone repeats after him, but then a lyric says, "But I won't hit my little kid when something's wrong."

Peter knows that some adults in the audience spank their children, and having to repeat that line with Peter is uncomfortable for them. They have to either sing the song and lie, so the people sitting next to them won't know they use physical punishment, or not sing along and perhaps reveal to their neighbors that they hit their kids. Peter believes it's really okay for a parent to feel internally conflicted about their own behavior. He's not passing judgment, and he's not telling them what to do. It's a personal, internal question that they may choose to address. This kind of discomfort can propel a parent to find other ways to deal with their children's unwanted behaviors. And no one is pressured to admit to anyone else what they are doing. It's powerful. One song can radically change the direction of a person's life.

> **"It's our job to maintain a comfort level that assures the audience it's still "safe" to be in the room."**

Every one of our concerts is an opportunity to reach out to parents and teachers, a way to give them a few more tools in their toolbox to understand and help with children's emotional distress. As Toni Morrison said about the artist's role in troubled times (https://www.thenation.com/article/no-place-self-pity-no-room-fear/), "This is *precisely* the time when artists go to work. There is no time for despair, no place for self-pity, no need for silence, no room for fear. We speak, we write, we do language. That is how civilizations heal."

Troubled times or not, we have a tremendous opportunity to meet others in places of vulnerability and healing. It's a gift and a challenge that performers have faced for eons, and we are squarely in the flow of that tradition. Singing can challenge, amuse, entertain, unite, and ultimately, on a good day, change the world.

Presidents' Message

Thirty Years and Going Strong!

Katherine Dines and David Heitler-Klevans
CMN Co-Presidents

Dear CMN,

We have truly enjoyed sharing the role of president this past year, and highly recommend it going forward to any and all. From our perspective, CMN is going strong—thanks to a truly outstanding team of people, including a very active and productive board that we're deeply thankful for.

ADMINISTRATION: Where would CMN be without the efforts of Jane Arsham? Jane does so many things behind the scenes, including the finances, meetings, and all the committees. She helps to keep everything CMN together, and we are all grateful for her time, energy, and help.

FUNDRAISING: The Fundraising Committee, co-chaired by Susan Salidor and Tim Seston, generated many creative ideas, starting with a 30/30/30 concept conceived by Tim Seston. He asked thirty people on the thirtieth of the month to contribute thirty dollars to CMN. Jane Arsham raised funds by showing a film called *Imba Means Sing* (https://www.youtube.com/watch?v=kTOmXwebTa8) to two choral groups and shared the profits with them. It was a unique way to both raise funds and build community. How about trying out one of those ideas in your own hometown?

On another front, Val Smalkin researched online auctions, which will take CMN to a whole new digital level.

Last but not least, thanks to graphic support by James Coffey, digital help from Carl Foote, and a generous match by an anonymous donor, our members contributed $8,000 in less than two months to CMN!

MARKETING: Heading up the Marketing Committee, Alice Burba has done a remarkable job developing a greater online presence via Facebook and the Internet.

Diana Kane researched and hosted the first CMN Facebook Live event, which reached over a THOUSAND new viewers—some of whom joined CMN that very night! CMN will be hosting a Facebook Live event every month, so be sure to check the e-forum for time, date, and topic.

SOCIAL NETWORKING AND BLOG: At first we were fearful to lose Alina Celeste, who set CMN on the right path of social networking, to a new job. But Lily Emerson and Jessica "Culture Queen" Smith stepped right in without missing a step. By the way, Jessica just got married, so the name you will see on our blog is Jessica Camara-Ife Hebron.

MEMBERSHIP: Our Membership Committee continues the important work of broadening the diversity of CMN. Individuals in the New England region, where the Annual Conference will be in October, have been enlisted to reach out to potential members. The search and outreach efforts also include sponsors and business owners.

PASS IT ON!: *PIO!* has never looked, read, or sounded better, thanks to Brigid Finucane, Carl Foote, Ginger Lazarus, Kim Ziolkowski, and the talented contributors drawn from CMN membership. The content of this amazing resource is completely open to whomever visits the site, with the exception of the songs, so please continue to pass it on!

SONG LIBRARIES: Thanks to Lisa Heinz and Carl Foote, CMN has added another songbook, *Multicultural Songs for Children* (https://childrensmusic.org/songs/multicultural). Our Song Library (https://childrensmusic.org/songs/) is fast becoming a terrific online resource, so don't forget to add your songs! Here's the link (https://childrensmusic.org/songs/multicultural/submit).

CONFERENCE: This year's conference in Hyannis, Massachusetts is going to be terrific, thanks to Conference Co-Chairs Diana Kane and Kim Wallach, Jane Arsham, and all our volunteers. The four learning tracks—Music for Teaching, Performance/Business, Using Our Art for a Better World, and Songswaps—offer a rich variety of workshop options for professional development. We want to involve everyone! The Keynote speaker will be Ken Whitely (http://www.kenwhiteley.com), and the Magic Penny Award ceremony will honor Sally Rogers (https://childrensmusic.org/magic-penny/2017-sally-rogers). Please join us! Find conference information and registration here (https://childrensmusic.org/conference/).

LOOKING AHEAD TO 2018: We're excited to announce a new conference venue in Sandusky, Ohio, thanks to Joanie Calem and Lisa Heinz. GO OHIO in 2018!

It has been a great pleasure to share our love for and commitment to CMN this year. We are grateful for your generous enthusiasm and support, and wish everyone the continued inspiration that comes from the music we love and the CMN family.

All the Way Around the World

The CMN 2017 Annual International Conference

By Diana Kane

Get ready to smell the salt air, delight in the amazing fall foliage, embrace new and old friends, and sing with the best. Come and fill all your senses in beautiful Hyannis, Massachusetts at the Resort and Conference Center. This year's gathering is a three-day weekend filled with singing, networking, information-packed workshops, and much more.

The schedule of twenty workshops encompasses everything from an intriguing sign language master class to a literacy-based song swap. Explore "Music in the Elementary Classroom" and "Moving from Fear to Friendship Through Music." But wait: there is also "Let Your Yoga Dance for Children" and a song swap called "Meaningful Songs for These Times." All the fantastic workshops can't be listed here, so please check out the full schedule (https://childrensmusic.org/conference/2017/2017%20Workshops%20at%20a%20Glance.pdf) and workshop descriptions on the CMN website.

We are excited to have Canadian roots music legend Ken Whiteley (http://www.kenwhiteley.com) as our keynote speaker on Saturday. Ken has been an active, vital member of CMN since 1991. He has served as a producer for over 135 albums for the likes of Raffi, Fred Penner, Cathy Fink, Marcy Marxer, Kathy Reid-Naiman, Debbie Carroll, and many others. Hearing Ken speak guarantees a thought-provoking and enjoyable time for all.

We are also delighted to have Sally Rogers (https://childrensmusic.org/magic-penny/2017-sally-rogers) as our Magic Penney recipient. The Magic Penny Award (https://childrensmusic.org/magic-penny/) is a lifetime achievement award given to those who have dedicated their lives to empowering children through music. Sally touches and inspires both children and adults with her music, songwriting, and performances, but her talents run further and deeper. She is also a passionate educator, artist, and author. We are looking forward to honoring her in song and story.

Be sure to bring your swimsuit to take advantage of the pool, and athletic wear for the gym. CMN members will also offer always-popular morning yoga sessions on Saturday and Sunday. Included in this terrific weekend will also be a Silent Auction, Sales Tables, Contra Dancing, Glad Rags, and Late Night Jamming. Come make memories with us!

(https://events.r20.constantcontact.com/register/eventReg?oeidk=a07edv2bthf7a8df01b&oseq=&c=&ch=)

Faces to Know

Conference Committees

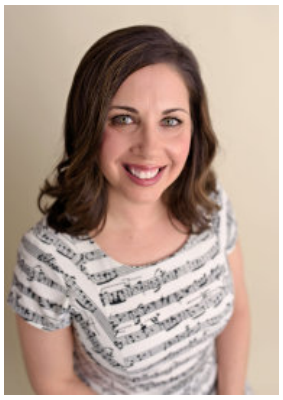
Far before the first attendee arrives or the first song is sung, planning for the conference begins. There are countless decisions to be made and details to attend to.

Here are some of this conference's go-to people—with our heartfelt thanks!

Diana Kane / Conference Co-Chair, Workshop Co-Chair

Kim Wallach / Conference Co-Chair

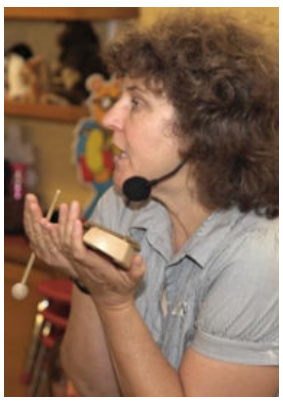
Jane Arsham / Registration & Administrative Director



Stacey Peasley / Workshop Co-Chair

Tina Stone / Round-Robin, Workshop Co-Chair

Kate Deioma / Photography



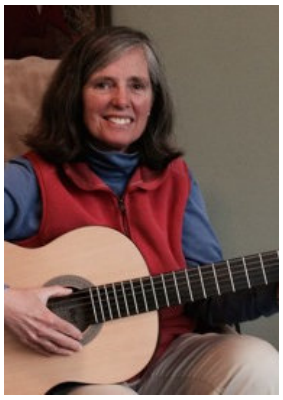
Alex Andrews / Sales Table

Dave Kinnoin / Sales Table

Val Smalkin /
Silent Auction

Sammie Haynes /
Glad Rags

Mara Sapon-Shevin /
Newcomer's Circle



Dorothy Cresswell /
Buddy Coordinator

Nancy Hershatter /
Regional Coordinator

2016-2017 CMN Board of Directors

A Photo Essay

Alice Burba
Chandler, AZ

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Denver, CO

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Lewis Center, OH

David Heitler-Klevans*
Cheltenham, PA

Diana Kane
Randolph, MA

Bruce O'Brien
Altoona, WI

Dennis Ronberg
Menlo Park, CA

Linda Ronberg
Menlo Park, CA

Susan Salidor
Chicago, IL

Tim Seston
Concord, MA

Val Smalkin
Cockeysville, MD

Kim Wallach
Keene, NH

Andy Zamenes
Redwood City, CA

* Co-President

Spotlight on Outgoing Board Members

Katherine Dines

Hometown and region: Denver, Colorado; Mountain Region

CMN member since: 1992 or '93. I can't remember!!!

Joined CMN's Board of Directors (BOD): 1993 or '94.

What you like most about CMN: The amazing people I've met, the resources they share, the conferences, and the songs I hear.

Why should people serve on the BOD? Because people can learn important skills they didn't even know they had. CMN has continued to be successful all these years because of its volunteer efforts. Every person deserves to take a turn. Working together strengthens relationships and creates trust, and decisions made on the Board will carry CMN into the future. Most of all, new Board members keep CMN fresh.

A favorite CMN memory: Please may I have more than one??

1) A song-sharing circle during a conference. Jackson Gilman had just introduced one of my songs when I walked into the room. He said, "Well, here comes Katherine right now!" Then a woman literally jumped out of her seat, ran over to me and said, "Katherine DINES? I've been playing your Hunk-Ta-Bunk-Ta music for ten years and have always wanted to meet you!" We just don't know how far or wide our work goes.

2) Meeting Linda and Dennis Ronberg (also CMN Board members), who after a California conference gave me one of my first out-of-state gigs at their bookstore, Linden Tree Books in Los Altos, California. I was thrilled.

3) Producing Bob Blue's compilation album shortly before he died, and falling in love with all of the artists who loved him and contributed their recordings of his songs for the album. Bob was one of the founders of CMN, and his gentle ways are still with many who knew him.

4) Understanding how songs could teach and reach children. I didn't understand that before I joined CMN.

Favorite conference: Almost all of them in California—mainly because I love going to that state. I particularly liked the conferences in Petaluma outside of San Francisco.

Final thoughts? I could stay involved with CMN forever. However, it's time for other people to move into the fold and share some responsibilities. CMN has helped me grow as a songwriter, performer, producer, teaching artist, and keynote presenter. For all those things and the incredible people that make CMN what it is, I am and will be forever grateful.

Susan Salidor

Hometown and Region: Chicago, Illinois; Midwest Region

CMN member since: Too long to remember.

Joined CMN's Board of Directors (BOD): Late 2009

What you like most about CMN: The community and its willingness to share EVERTYHING. I left professional theatre in my late twenties because I disliked the competition and what the "business" and desire to succeed in such a small market did to perfectly wonderful, talented people. Not so in the world of CMN.

Why should people serve on the BOD? If you like CMN, serving on the BOD gives you an opportunity to see how the organization (mostly volunteer) runs. It also gives you an opportunity to be in on important decision-making and to contribute new ideas and initiatives that will attract new members AND stay in line with CMN's important mission.

A favorite CMN memory: Too many to choose.

Favorite conference: I remember weeping when we honored/celebrated Ruth Pelham with the Magic Penny Award a few years back. I was so moved that she attended the conference such a short time after losing her beloved sister. Her presence demonstrated her deep love of and commitment to CMN. I also feel that Ruth's songs live at the heart of the organization.

Final thoughts? Happy to have served. Looking forward to where current and new BODies will take CMN.

In Memoriam

JACK PEARSON: 1953–2017

Beloved longtime CMN member Jack Pearson died in early January 2017. His death deeply touched the CMN community, and his loss was made even more poignant by the moving reflections that Jack's son, Peter, posted on his blog. Memorial celebrations were held in Minneapolis (https://www.youtube.com/watch?v=oBycRiDiy6U#action=share), Minnesota on May 6 and Mount Hermon, California on May 21. Paul Nye and Liz Hannan shared their impressions with the Forum, printed below with their permission.

Paul Nye

I attended Jack's Minneapolis memorial celebration on May 6. I haven't been to too many memorial services that were funny, yet tearful and deep, but Jack's was an absolute celebration of his life. His wife, Nancy, spoke (she could be a stand-up comedian). Jack's daughter, Kari, and son, Peter, spoke, along with several others. I thought I knew a lot of Jack stories, but the speakers had the almost 500 people attending practically in stitches.

Jack's body of work is a testament to his work ethic and popularity, not to mention his skill and creativity. He performed over 11,000 concerts, recorded seventeen CDs, and authored five books…and it was all for our enjoyment. Quite an accomplishment. Jack was the real deal, a one-of-a-kind, creative, talented guy. I don't like throwing around terms like "unique," because we really aren't. But in my eyes, Jack was a unique human being in that he had so much love and kindness in his heart for all people. In the fifty years that I knew him, I never once heard him speak negatively about any other person. What a beautiful soul! There hasn't been a day since his passing where I haven't thought of Jack. One closing thought: one of the speakers in Minneapolis recalled that when he asked Jack what his biggest goal was in life, Jack responded, "I want to grow old." At age sixty-three, Jack left us with so much, but way too soon.

Liz Hannan

I was fortunate to attend a good portion of the memorial for Jack Pearson on May 21 at Mount Hermon. The sanctuary accommodates 550 guests, and it was pretty full. Debbie and Wiley Rankin and Dennis and Linda Ronberg also were in attendance. It was fun to see so many men of all ages wearing plaid shirts and wild suspenders to honor Jack's trademark.

The service was simple and charming. A friend would share a collection of events, and then one of Jack's songs would fill the sanctuary as everyone's

heart, mind, and spirit filled with love, pride, and gratitude for the friendship and the joy.

Jack was the camp troubadour for twenty-six years. At one point while listening to one of his songs, the energy in the room grew and glowed. I witnessed people of all ages doing hand motions, body bouncing, and head bobbing as they looked at each other with nods of shared memories and connections.

I have been a music director in my church for thirty-seven years. Never have I seen anything bring generations of people together into a common suspension of the present, transport them into a magical arena of shared remembrance, and create a transfiguration that placed love, joy, and light on everyone's face. It all reflected a man who truly could change a gathering with his ministry of presence.

It is evident that the seeds he planted in the souls of so many will forever grow and extend his magic throughout eternity. What a blessing he was, is, and will forever be.

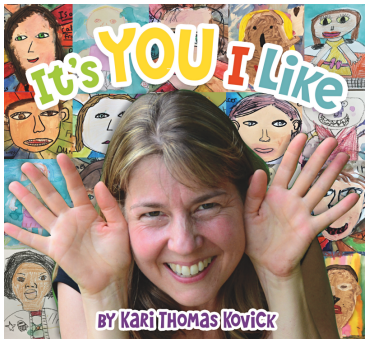
Jack Pearson at May 2016 CMN song swap hosted by Bruce O'Brien in Minneapolis, Minnesota

New Sounds

Compiled by Barbara Rice

Note: These descriptions of new releases are sent in by the CMN members mentioned, but they may have been edited by Pass It On! *staff for style, consistency, or length. The materials have not been reviewed. In addition to the sources listed, many recordings are available at local independent children's book and record stores.*

Kari Thomas Kovick
It's You I Like



It's You I Like affirms and celebrates the heart of the child. It shares songs about feelings and what to do with feelings. When children sing along with this album, they will be using their own voices to declare how good it feels to be brave, to yell and stomp out a mad, or practice turning within for wisdom. They can claim righteous ownership of themselves while playing body percussion. And in the most useful song ever, parents, teachers, and children can count slowly in real time with Kari, take deep breaths to physically let go of stress, and learn to self-regulate. Emotional intelligence is not a given in our culture, but with these songs, awareness grows with each listening.

As light hearted and fun as this album is, it also honors the depth of a child's spirit and the challenges children face living in this world today in songs like "On and On" (written when two toddlers in her community died of cancer), "It's Not My Fault!" (for children whose parents are fighting), and "I Wish My Daddy Was Here." Kari's reassuring voice in the title track by Fred Rogers sums up the album's message for children with sincerity and warmth: who we are is all we ever need to be. Producer Ken Whiteley has brought the songs to life with fun musical arrangements and sound effects that zing the imagination, all with uncompromising musical integrity**.**

Physical CDs and downloadable files will be available this fall at heartofthechildmusic.com (http://heartofthechildmusic.com), CD Baby, Amazon, iTunes, Apple Music, Google Play, and more.

Charity Kahn / Charity and the JAMband
EARTH: Songs for the Earth and All Beings

EARTH: Songs for the Earth and All Beings is Charity and the JAMband's sixth album of music for children and families. Charity says, "Motivated by my deep love for nature and my growing concerns regarding climate change, I was inspired to write a collection of songs for children that both celebrate Mother Earth and call attention to our responsibility to care for her. I created *EARTH*

as a musical expression of love for our beautiful and precious planet, and an exploration of our undeniable connection to her creatures and ecosystems, and to each other."

The music on *EARTH* ranges from groovy rock 'n' roll to meditative mellow. The messages are uplifting and thought provoking, with lyrics that always talk up rather than down to kids. Charity says, "This album was a true labor of love. I hope you will find joy in sharing the music and messages with the kids and families you work with and adore!"

EARTH is available for download and streaming at CD Baby, iTunes, Amazon, Spotify, Bandcamp, Pandora, and other major services. Physical CDs are available at CD Baby. For more information, visit www.jamjamjam.com (http://www.jamjamjam.com/).

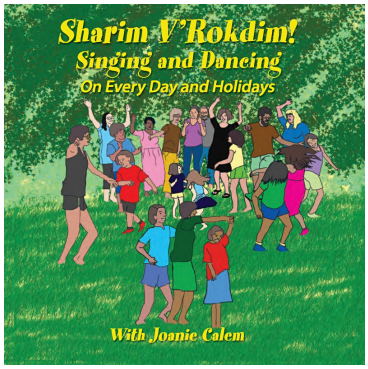
Joanie Calem
Sipurei Savta: Grandmother's Stories of Wit and Wisdom

Sipurei Savta: Grandmother's Stories of Wit and Wisdom is a collection of (mostly) old Jewish folk tales. Some are from the Torah, some are old legends, some have been passed down through song, and some are new twists on traditional tales. Joanie has long treasured these stories and their many messages: of the importance of working together in community, of thriftiness and recycling, of resilience in the face of challenge, of keeping perspective even in tough times, and of humility and openness to difference. Of course, there are also the stories of just plain old silliness…wit and wisdom forever combined.

Joanie received help on this CD from numerous friends on violin, bass, cello, and other instruments. Special thanks goes to the Little Minyan Intergenerational Chorus of Columbus, Ohio, who dive into every musical opportunity with gusto and great voices. In thanks, $1.80 of every CD sale will be donated to the Little Minyan.

Available for purchase by contacting joaniecalem@gmail.com.

Joanie Calem
Sharim V'Rokdim: Singing and Dancing on Every Day and Holidays



Sharim V'Rokdim is a collection of new songs and two traditional folk songs for the Jewish year. Some songs are "everyday songs" inspired by the reminders that we glean from our Jewish heritage, such as being thankful for what we have and working to make the world a better place for everyone. Some songs are new ways to explore the annual cycle of our wonderful holidays, whose values help us constantly grow to be better people. Every day of the year, holiday or not, we can sing and dance along to these songs! Each song has been audience-tested with both children and adults, and only the biggest crowd-pleasers made it onto the CD. Looking for a new way to bring fun and meaning to Jewish holidays? Here are twenty-two new ways to do so.

Joanie received vocal help on this CD from five singing piano students, and instrumental help from numerous friends on violin, bass, cello, and others. Special thanks goes to the Little Minyan Intergenerational Chorus of Columbus, OH, who dive into every musical opportunity with gusto and great voices. In thanks, $1.80 of every CD sale will be donated to the Little Minyan.

Available for purchase by contacting joaniecalem@gmail.com.

Carole Stephens / Miss Carole
Welcome!

Miss Carole's ninth recording is another invitation to sing, dance, and DO! *Welcome* is packed with twenty-nine songs and movement opportunities with some cool-down poems mixed in. Get out your sticks or bells, pass a "pumpkin" ball, or go for a ride in the car car while observing the traffic lights! Thanks to CMNers Susan Salidor and Ellen Allard, whose songs Carole covered, and Brigid Finucane, Sanna Longden, Tom Pease, Kathy Reid-Naiman, and Debbie Carroll, who taught her others.

Listeners will find FIVE dances, FOUR songs to use with a Stretchy Band, THREE pumpkin songs, TWO songs in Spanish, and ONE (hysterical) Little Bunny Hopping on the Floor. Perfect for Early Childhood teachers, librarians, and anyone interacting with kids six and younger.

Available on CDBaby, Amazon, Midwest Tape (http://www.midwesttape.com/), and directly from Carole for the CMN member discount—you're WELCOME!

Danny Adlerman / Danny Adlerman and Friends
Remember What You Never Knew

Danny says, "I wanted to make an album that was truly for entire families, that people of any age could listen to together." It's a collection of '60's songs of peace, love, and innocence presented to turn a young generation on to the best music ever, and to rekindle through older generations' longing for what's missing from the world today.

Fans of the '60's, fans of the Grip Weeds, the Anderson Council, and Danny Adlerman's previous albums *One Size Fits All*, *Listen Up*, and *...and a Happy New Year* (with Kevin Kammeraad and Yosi, who makes a guest appearance on this album) will delight to music that actually draws generations closer with no sacrifice of the classic rock vibe that so encapsulated the age of peace and love.

At moments comfortable, at times envelope pushing, all tracks are handled with loving care and imagination, and all are accessible—perfect for those breakout moments alone OR intimate moments with the folks you love best of all.

This digital-only album is available at CDBaby.

Wendy Morgan and Darryl Boggs / Wendy and DB
HomeEarth

HomeEarth is a collection of environmentally friendly songs to inspire and excite children about taking care of our planet earth. It's filled with bugs and bees, animals and trees, and features "We Bop," a fun new dance, and "GirlSuperhero," who is ready to make exciting appearances at Wendy and DB's concerts! Their lyrics are fun, educational, and inspiring for children, and parents like them too! The music is upbeat, melodic and contagious.

Wendy and DB are a diverse duo/band from Chicago sharing their music and spreading the message that we all need to work together, be happy, feel our feelings, and take care of our wonderful world and ALL the folks who live in it. Wendy and DB are also committed to giving back: 20% of the proceeds from *HomeEarth* is given to Jane Goodall's Roots and Shoots (https://www.rootsandshoots.org/), VH1 Save The Music (http://www.vh1savethemusic.org/), and A Better Life for Kids (http://www.abetterlifeforkids.org/).

Purchase the CD at CD Baby.

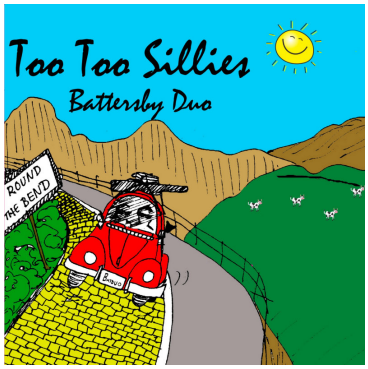
Dave Kinnoin / Randy and Dave
Life on a Trampoline

Randy Sharp and Dave Kinnoin are flying high with their second CD, *Life on a Trampoline*. Once again, these two hit songwriters collide, creating a new flock of clever, cheeky songs that are laugh-out-loud funny. Randy's a little bit country, Dave's a little bit rock 'n' roll, and together they mix in a little jazz and blues for a style all their own. Nothing is off limits (Canning fish? It's in there). Each song is full of crafty lyrics with layers that unfold and reveal something new with every listening. They swing between sophisticated matters like the Dinosaur Museum and Socrates to guilty pleasures like Aunt Zelda's velvet Elvis.

The one thing you can expect from a Randy and Dave CD is the unexpected. Randy and Dave's first collaboration, *Calling All the Elephants*, was honored with six national awards, including Parents' Choice Gold and NAPPA Gold, and received rave reviews.

Purchase at CDBaby, iTunes, Amazon, and retail outlets nationwide.

Tim and Laura Battersby / The Battersby Duo
Too Too Sillies

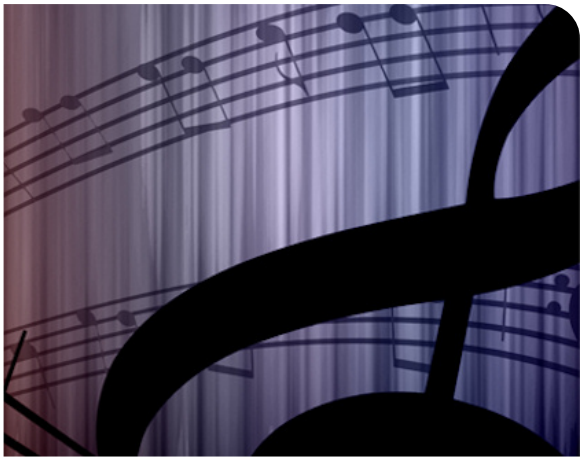


Just once in a very blue moon, there magically appears a collection of kid's songs that are so interesting, so fun, and just so downright appealing, they bring immediate smiles to everyone who's listening. This is the case with *Too Too Sillies*, as it brings laughter and happiness to schools and libraries around the United States.

Too Too Sillies is written for children between the ages of two and ten. It includes fifteen songs that are all over the stylistic map—songs about colors, centipedes, pizza, and Mr. Tim's cat (who, it turns out, is actually a cow!). Laura is in top form as she sings "The Miracle." If you love silly, "My Brother Mike," "Flea for All," and "My Cat's a Cow" are standouts in this exciting album by the effervescent BatDuo, who wrote all songs on this recording and provided all the voices and music as well. *Too Too Sillies* will prompt kids to sing along to these too too silly and perfectly engaging songs.

Too Too Sillies can be purchased at CD Baby and iTunes.

About *Pass It On!*



Pass It On! has scores of songs to sing: all are for children, some are by children; some are serious, others lighthearted. It offers in-depth interviews with performers, teachers, musicians, and storytellers—who have included children's music legends such as Ella Jenkins, Jean Ritchie, Pete Seeger, and Raffi—and columns, news, and information about using music in the classroom, the roots, history, and growth of children's music, and much more.

CMN members receive access to all issues of *Pass It On!* **Join Now**

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How to Submit Something to *Pass It On!*

Articles

Pass It On! always needs stories from members about what they're doing and how they're doing it. If you are a CMN member, you are invited to share your story. After all, that's the whole point of CMN.

Songs
Most of the songs published in *Pass It On!* are contributed by CMN members, and we welcome songs written by people from various parts of the continent or the world. Please share your works with us.

New Sounds
Children's Music Network members, please send a description of your new releases within the last year to be included on the New Sounds page.

Interested? Read our guidelines for submission to *Pass It On!*

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